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John C. Freund

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CONCERT MANAGERS FORM NATIONAL ASSOCIATION TO DEVELOP MUSICAL RESOURCES OF THE UNITED STATES

Local Impresarios, Representing Every Section of Continent, Respond to Call of Milton Weil of "Musical America" and Form National Concert Managers' Association—L. E. Behymer, of Los Angeles, Elected Honorary President—Bradford Mills of Toledo, O., President—Towering Managerial Personalities Hold Three-Day Convention in New York—Lyceums, Termed a "Menace," Are Barred from Membership—Music Clubs Accorded Recognition—How the Consolidation Will Benefit the Artist

By ALFRED HUMAN

FIRST let us herald the facts: After three days of conference and debate the local managers of the United States and Canada have sworn their hermit-like, individualistic methods of concert giving and formed themselves into one central body. The object of the National Concert Managers' Association, organized last week in Chalif's Auditorium and Aborn's Miniature Theater by the foremost local impresarios, is "the mutual protection of the interest of its members and the promotion and development of the musical interests of the country." In other words, the new organization has imposed upon itself the task of bringing order and tranquillity into a field which for years has known only chaos and disorder. Artists have been among the principal victims of a managerial system which has been disrupted and undisciplined to an almost incredible degree.

To comprehend the situation we must understand that from the managerial viewpoint the artist is a recognized commodity of commerce. Even the parlance of trade is used in this curious commerce-artistic business. The New York managers stock their counters with Galli-Curcis, Hofmanns and Carusos and "sell" them at the best prices obtainable in the national market. The buyers of this more or less precious stock, aside from the clubs, of which more later, are the local managers. These men and women (about one-third of the successful operators in this field are women) present the merchandise but unfortunately art is not yet a staple except, to be exact, in the case of the ten or twelve artists whose very names suffice to sell tickets. The local manager is usually compelled to do a great deal of pleading and urging before he empties his ticket-rack, and in the case of lesser artists (of course, there are really no "lesser artists"! he may have to make concessions which slice his profits to little or nothing. As he was out of touch and perhaps out of sympathy with managers in the adjacent territory he has had to face his numerous tribulations alone. The result has been that the local concert calendar was overcrowded; perhaps three or four noted artists would be presented within a single week in a city of moderate size, which at best could not justify more than one recital. Again, certain territories would remain neglected although large numbers of music-lovers were hankering to hear the artists they were reading of in the press. To enumerate all the disadvantages of the I'll-do-it-alone policy of the past would consume too much space; the question is gone into detail more in the report of the problem round-table later on. Suffice it to say that the description has been a gigantic handicap to a systematic musical development of the various communities.

Only nine months ago the national purchasers of artists recognized the serious nature of their disorganization and, following the invitation of Milton Weil of MUSICAL AMERICA, banded themselves together. At that time this reconciliation of fiercely competing elements (let us put it plainly) was hailed as little short of a miracle. To-day the National Musical Managers' Association is a smoothly functioning ensemble which has already or is on the road to unravelling innumerable managerial tangled skeins. Now let us state a delicate matter bluntly. The

local managers have not always regarded the national managers (virtually all of whom are centered in New York City) with affectionate or even friendly feelings. He accepted him only as a necessary evil; Mr. New Yorker had certain artists held by contracts and he, the local manager, needed those artists for his All-Star Course. Misunderstandings multiplied. The national managers disagreed among themselves, the local managers clashed among themselves and the national booking offices to the confusion of everybody. When the national forces salvaged the situation last September and organized their association, the way was pointed out clearly to the local arrangers of concerts.

Officers of the National Concert Managers' Association:

Honorary President, L. E. Behymer, Los Angeles, Cal.

President, Bradford Mills, Toledo, O.

Vice-President, Mrs. Kate Wilson-Greene, Washington, D. C.

Secretary, Elizabeth Cueny, St. Louis, Mo.

Treasurer, Howard E. Potter, Baltimore, Md.

Regional Directors

L. E. Behymer, Los Angeles; W. A. Fritschy, Kansas City, Mo.; Robert Boice Carson, Tulsa, Okla.; Evans & Salter, Atlanta, Ga.; May Beegle, Pittsburgh; Albert Steinert, Providence, R. I.; Louis Bourdon, Montreal, Can.

Board of Directors

The seven Regional Directors and Adella Prentiss Hughes, Cleveland, O.; Mrs. Mai Davis Smith, Buffalo, N. Y.; Lois Steers, Portland, Ore.; Harry Loeb, New Orleans, La.; James E. Devoe, Detroit, Mich.

So they, too, became worthy of the name of managers and following the invitation of Milton Weil, organized their association.

Charting the Musical Sea

The majority of the 200 local managers of the nation have already joined or signified their intention of joining. Thus the immediate effect of the organization is the linking of every community. The musical sea is charted at last.

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AMELITA GALLI-CURCI

Photo by Campbell Studios

In a Few Years She Has Risen to the Very Top Among America's Musical Favorites. (See page 32)

BACH FESTIVAL AGAIN THRILLS PILGRIMS

Annual Event at Bethlehem, Pa., Is Notable This Year for Excellence of Singing

[From a Staff Correspondent]

BETHLEHEM, PA., June 8.—That the paralyzing touch of war did not stay the yearly course of Bethlehem's Bach devotions must now be a deeply comforting reflection to everyone by experience alive to the ideality, the spiritual sense and the nobly consecrational motive which these adorable festivities embody. When the ruthlessness of circumstances wrought havoc in so many phases of our musical life, when there was ravished from us by the hatefulest progeny of war-tide passions so very much of what as musicians we had held part of our soul's fiber, these summertime rites of Bethlehem persisted like a point of bea-

con light, and, so persisting, fortified a wavering faith in human rationality and sense. But another twelve months of conflict might have had it otherwise. Indeed, most of those who repair to this magnified village on the Lehigh River probably do not realize by how little the Bach festival escaped suspension last summer. I am assured by Raymond Walters, tireless guide and helper of all headed for Bethlehem in Bach season and the choir's admired historian, that Conductor Wolle stood ready to forego the event at the slightest objection or merest imputation of pro-Germanism. Happily the social busybodies of New York and Philadelphia did not pause to consider the state of a little Pennsylvania community. Whereby music dedicated to the glory of God escaped the profanation to which other music, in a similar spirit conceived, was elsewhere subjected. To be sure the warped in soul might this year have consummated their despicable work. But the struggle ended and Bach at Bethlehem outlived it. Symbolism or not, as you will, but gratifying beyond words to express!

This, the fourteenth season, passing on Friday and Saturday of last week, is the linking of every community. The musical sea is charted at last.

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CONCERT MANAGERS FORM NATIONAL ASSOCIATION TO DEVELOP MUSICAL RESOURCES OF THE UNITED STATES

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It is not divulging any secret to say that many of the local managers came to New York with mixed feelings. "We might organize ourselves, but what about the national managers, how will they regard us?"—this was their thought. The first confab of the interlocking committee of the new organization and the national managers seemed to provide an answer. From what we hear the members of the two bodies disarmed each other by their mutual frankness and made it clear that they will work in unity in the future. Instead of several hundred persons working at cross purposes, two committees are to work together solving problems and adjusting difficulties. Only a seer could forecast the future, but it does seem that a commonsense foundation has been laid at the beginning by centralizing effort, thus eliminating most of the friction, which is the principal product of non-organization. The banquet tendered by the national managers to their newly organized clients seemed to intensify the conviction that the two bodies will cooperate.

We have gone into the physical aspect of the situation and suggested that this conscious effort of these forces to better the managerial situation will do much to systematize and therefore improve musical conditions. However, one all-important result of this unity will also be the introduction of a new ethical code. The business of concert-giving will have a soul. Human beings cannot work together constructively without being benefited; collectivism fosters individual pride and this self-consciousness of public scrutiny is bound to elevate the whole standard. Step by step every branch of the musical profession and their collaborators on the other side of the artistic wall, the musical industries, are being organized. The idea of this unity is still smiled at by the unthinking, but practical minds know that the time of fulfillment is not so far off.

Before going into details of the three days of meetings, it should be pointed out that the new body took an important step in the direction of this unity by clearly recognizing the artistic endeavors of the various musical clubs and similar institutions. These clubs, which, as explained at one of the sessions, give seventy per cent of the concerts of the country on a non-speculative basis, are to be admitted as associate members and permitted to enjoy the benefits of consolidation. This liberal attitude, as we interpret it, is a significant token of the broad-minded spirit of the new body. Just a word as to the personality of the local managers. Only a few are hard-and-fast products of the business world. Most of the managers have a good fundamental knowledge of music, in fact not a few of them are practical musicians. And when you combine the sensitiveness of the musician with the commercial talent of the American, what a formidable mixture you create! Some of the managers declared to the writer that they have no great ambitions in the dollar-gathering way. "I wanted to become a musician, but found that I could not," said one, "so I want to work out my destiny by developing my community musically." Another manager confessed that he had had no intention of entering this field, but had been forced, as it were, to present artists locally as he could satisfy his musical instincts in no other way. Still another manager, a woman, admitted that she adopted her present calling, her profession, as she proudly termed it, because she wanted to come into contact with the celebrities of the day. Several others entered the fold through the musical clubs.

But enough of this digression; if we have made it clear that many of these concert-giving folk, "national concert managers," as they now insist on calling themselves, are sincere workers for the cause of music, we are satisfied.

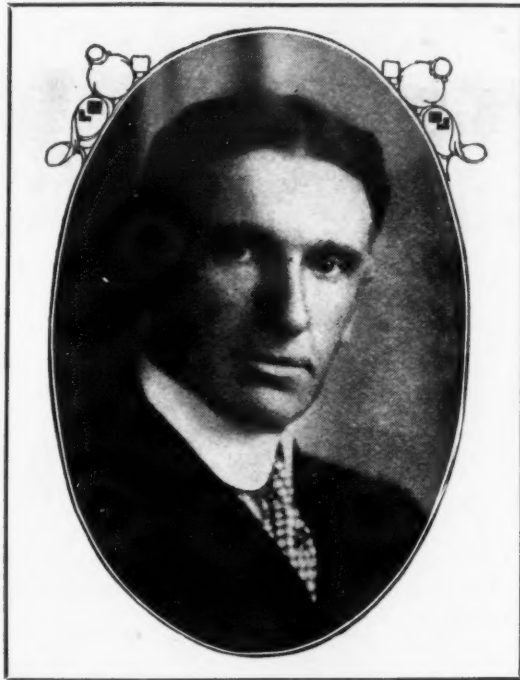
The Convention Opens

When Paul Kempf, Managing Editor of MUSICAL AMERICA, called the meeting to order on Wednesday afternoon, he faced an audience which represented every section of the country, North, East, South and West. Mr. Kempf plunged to the heart of the matter in a few succinct sentences and then read the message to the embryo national organization from the originator of the project, Milton Weil, Business Manager of MUSICAL AMERICA:

Milton Weil's Message

"When I organized the National Musical Managers' Association I had but one thought in mind—to create the greatest possible co-operative effort to take care of the musical situation in this country for the future," began Mr. Weil's letter. "The war had proven to this nation the necessity of music. You are all acquainted with the tremendous increase in interest in all things musical to-day. Nothing can stop this great forward movement.

"But the one thing which is necessary to meet this new condition is to create a nation-wide co-operative association that will so regulate the business end of our musical development that it will be



Bradford Mills, President National Concert Managers' Association

placed upon a clean, healthful basis, with the elimination of unnecessary friction and allowed to move along the broadest and most progressive lines.

"My plan, in a nutshell, was to create an organization that would represent the selling force in music. That was the National Musical Managers' Association. The other end is the buying force, and that is represented by the local managers.

"After the formation of the National Association I did not immediately call a meeting of the local managers, as it was generally agreed that the booking managers should be thoroughly organized, and on a firm basis, before it would be expedient to form an association of local managers. That process has required several months and to-day it may be said that the National Musical Managers' Association has become a permanent factor in our musical life.

"I have heard arguments advanced by some members of the National Association of Musical Managers as to why a local managers' association should not be formed. These arguments prove to me the absolute necessity of forming that association—that is, your association which we are here to create. For I believe firmly that with the local managers formed into a national association representing the buying force in music that a basis of co-operation can be established that will bring about improved business conditions for both sides.

Furthering Artistic Ends

"That this movement shall result in a commercializing of our musical life is furthest from my thoughts. The truth is we can have little in the way of artistic progress unless we act according to commonsense business principles. Great musical artists are best developed by progressive business methods. None of you present could successfully develop your fields except through good business management.

"I understand that since the formation of the National Musical Managers' Association a number of complaints have been entered against certain local managers. You were unorganized; therefore, in my estimation, an impossible situation was created. Charges made against you were *ex-parte*, and you, as important factors in the issues involved, were unrepresented by an organization that would fight your battles and represent your interests. That is why I issued this call so that you might form yourselves into a national association.

"The manner in which you will proceed in forming your association I shall leave to you. If I may make one suggestion, it is that you consider carefully the selection of your committee, for upon them will depend the success of your association. Your most important committee will be that which interlocks with the booking managers' association; this committee will supply the point of contact between the two associations and will handle your most serious problems.

"As to the evils which exist in the managing business to-day I shall have little to say now. They will come to the front rapidly enough in your own deliberations.

"MUSICAL AMERICA's function to-day is merely to bring you together because we, as a paper, realized not only the necessity of this meeting, but we sensed that you were ready and anxious to organize providing a neutral, disinterested agency could be provided to give you the opportunity.

"Ladies and gentlemen, I thank you for coming here, and I wish that I might personally welcome you on this occasion. I wish you all success in the formation of your association which can result only in one way: to create improved conditions in our musical life and development for to-day and for the future."

Mr. Kempf then read a score of excerpts from the sheaf of letters and telegrams. Obviously, not every local manager could make the pilgrimage to New York. But the messages read by Mr. Kempf made it plain that the undertaking had the sympathy of every manager.

L. E. Behymer, the most powerful managerial figure of the West, sent a telegram explaining that he was kept away by fortuitous circumstances but that he was represented by Rena McDonald, who also represented Steers & Coman of Portland, Ore., Frank Healy and Selby Oppenheimer of San Francisco. "My sincere greetings to managers assembled," concluded the telegram, "and thanks for Weil's indefatigable efforts. Entire West will positively unite."

James E. Devoe of Detroit wrote in his letter: "An association of this kind cannot help but be a good thing. I shall be glad to do anything I can to help it along."

Hiram D. Frankel of St. Paul: "I took the matter of joining the association up with Mr. Kalman, my associate, and we would like to know what the dues are and just what the purpose of the organization is."

Mrs. John Spargur of Seattle: "I wish you every success in the formation of your association."

Fred J. McIsaac of Boston: "I can see ways by which a truly representative organization of musical managers might be of great value. If you actually accomplish the welding of these isolated managers into a good working organization, you will deserve much credit."

George D. Haage of Reading, Pa.: "I herewith assure you that I am most heartily in favor of your proposition."

A. F. Thiele of Cincinnati: "I feel sure that an association of managers, if organized in the right way and for the purpose of improving the working conditions of this particular business, will do much to right many wrongs which now exist. There should be a better spirit of

co-operation among all managers, not only those who sell artists, but that greater body of local managers who have made it possible for so many artists to be heard throughout the country, and who should be given more consideration than they have heretofore received."

Edna W. Saunders of Houston, Texas: "I have long felt the need of just such protection as a national association would offer."

Ben Franklin of Albany, N. Y.: "Much good should result from the formation of such an association."

A. H. Handley of Boston: "You can count upon me to do my share here."

Mrs. George S. Richards of Duluth: "I feel that it is a wonderful opportunity for the local managers."

Similar expressions were received from the Ellison-White Musical Bureau of Portland, Ore.; Edith Taylor Thomson of Pittsburgh; Mrs. Franklyn B. Sanders of Cleveland; Richard Newman of Boston; Mrs. Francis Henry Hill of St. Joseph, Mo.; Edward P. Kimball of Salt Lake City, Utah; E. G. Council of Dallas, Tex.; Edmund A. Stein of Horgan & Stein, Minneapolis; Marion Andrews of the Marion Andrews Concert Bureau of Milwaukee; Jessica Colbert of San Francisco; Roland T. Witte, of Horner-Witte, Kansas City, Mo.; Kate M. Lacey of Columbus, O.; William G. Frizell of Dayton, O.; Adella Prentiss Hughes of Cleveland; Carl D. Kinsey of Chicago; Mrs. Jason Walker of the Memphis, Tenn., Musical Bureau; Frank J. O'Hara of Scranton, Pa.; Richard Newman of Boston, Mass.; Margaret Rice of Milwaukee, Wis.; James E. Furlong of Rochester, N. Y., and many others.

Mills Takes Leadership

With these important preliminaries disposed of Mr. Kempf invited Bradford Mills of Toledo, O., to take the meeting in hand. Mr. Mills, he explained, had been working on details of such a project for some time. In accepting the chairmanship Mr. Mills told of former attempts to organize a local managers' body, of a meeting in Detroit two years ago with this purpose in view. The point of his address was that "the local managers are not after the scalps of the New York managers," but sought, through intimate co-operation with them, to eradicate the numerous evils.

The Eligibility Question

The question of eligibility to membership in the new association, which was to provide an animated topic on the next day, was first broached by Mr. Mills at this time.

Albert Steinert of New Haven, Conn., a member of the family which has distinguished itself for its musical benefactions in New England, favored an open field, without any membership restrictions. W. A. Fritschy of Kansas City, Mo., whose picturesque energy generated a score of valuable discussions during the various sessions, put the matter plainly. "Our idea," he declared, "is to eliminate the dishonest; to make managing a business, not a peanut vending proposition." A. H. Handley of Boston and George Haage of Reading, Pa., also offered suggestions. Elizabeth Cueny of

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—Photo by Press Illustrating Service
The Visiting Managers Leave Chalif's Auditorium in a Special Bus to Go to "Musical America's" Office



Group of Local Musical Managers Who Came from All Parts of the United States to Organize a National Association. The Photograph, Taken in Chalif's Auditorium, Shows Those Who Attended the First Day's Session

Lower row, left to right: Edith Taylor Thomson of Pittsburgh; Anna Groff-Bryant of Galesburg, Ill.; Mrs. Edna W. Saunders of Houston, Tex.; Elizabeth Cueny of St. Louis, Mo.; Marion Andrews of Milwaukee; Mrs. W. A. Fritschy of Kansas City, Mo.; Miss Cueny of St. Louis; Mrs. William Nelson of Orange, N. J.; Mai Davis Smith of Buffalo; Catharine A. Bamman, representing Ellison-White of Portland, Ore.; Kate Wilson Greene of Washington, D. C.; Rena McDonald, representing L. E. Behymer of Los Angeles, Cal.; May Beegle of Pittsburgh. Second row, from the left: W. C. Taylor of Springfield, Mass.; Paul Kempf of MUSICAL AMERICA; Rudolph Steinert of New Haven, Conn.; Frederick R. Huber of Baltimore; Arthur Judson of Philadelphia; Brad-

ford Mills of Toledo, O.; W. A. Handley of Boston; Laurence A. Lambert of Portland, Ore.; George D. Haage of Reading, Pa.; S. Hurok of New York and Ocean Grove, N. J.; George Kelley of Hartford, Conn.; Joseph A. Fuerstman of Newark, N. J.; T. Arthur Smith of Washington, D. C. Top row, from the left: Albert Steinert of Providence, R. I.; Howard Potter of Baltimore, Md.; Harry Cyphers of Detroit; W. A. Fritschy of Kansas City, Mo.; Robert Boice Carson of Tulsa, Okla.; Jack Salter of Atlanta, Ga.; Lawrence Evans of Atlanta, Ga.; Maurice B. Swaab and Alfred Human of MUSICAL AMERICA.

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St. Louis, who was called upon to act as temporary secretary, brought the matter to a focus by offering a motion which provided that two years' successful service should be essential for membership. Joseph A. Fuerstman of Newark, N. J., also contributed to the discussion. Arthur L. Judson of Philadelphia proposed that the eligibility question be left to a committee, and eventually this was done. The committee appointed by the chairman consisted of Arthur L. Judson of Philadelphia; W. A. Fritschy of Kansas City; Mrs. Kate Wilson Greene of Washington, D. C.; Howard Potter of Baltimore; May Beegle of Pittsburgh; Rena McDonald of Los Angeles; Catherine Bamman of New York; Albert Steinert of New Haven, Conn.; May Davis Smith of Baltimore; Joseph A. Fuerstman of Newark, N. J. Chairman Mills and Paul Kempf were made ex-officio members of the committee.

Charlton Makes Address

Loudon Charlton, the New York manager, received a hearty welcome when he was introduced to the assemblage. Recognizing that the interests of the local manager and the New York manager are absolutely identical, he said, the National Musical Managers' Association had asked Catherine A. Bamman, R. E. Johnston and himself to participate in the deliberations. The idea, he continued, was to co-operate and to link the two associations together. In conclusion, he invited the visitors on behalf of the national managers to attend the dinner at the Commodore.

The first session concluded, the managers boarded a special 'bus in front of Chalif's (we should pause to speak a good word for this new and splendidly appointed auditorium) and were carried down Fifth Avenue to the home of MUSICAL AMERICA. In these offices the foremost national managers were assembled to extend the visitors an informal welcome. John C. Freund's sanctum was invaded by a host of well-wishers; the local and national managers fraternized about the punch bowls, and in other ways the occasion gave evidence of being a pleasant one.

Thus ended the first day, the formative period of the convention.

The Second Session

The second session, held in Aborn's Miniature Theater on West Thirty-eighth Street on Thursday morning, was devoted to the adoption of a constitution and by-laws. As anticipated, the ques-

tion of eligibility was the storm center of the meeting. W. A. Fritschy of Kansas City declared that no person should be eligible for membership in both the local managers' body and the national managers' body. When the vote was taken on this motion, however, only two managers were found to favor the view: Mr. Fritschy and Robert Boice Carson.

Closely wrapped up in this question was the problem of the orchestral managers' eligibility. For a time it seemed as if the orchestral managers would be excluded, until Harry Cyphers of Detroit clarified the matter by pointing out the paramount necessity of co-operation with symphonies, so as to avoid conflict on dates and other matters. Chairman

managerial fairness were made freely. The "jobbers," that is, speculators, who buy a block of dates from New York managers and then present these attractions in various cities without consideration for local conditions or the local manager, was likewise described as a "menace." The lyceums and "jobbers," it was declared, contributed in no way to local musical development but sought to enter territory which was legitimately operated by the local manager solely for one reason: financial profit. Only persons who contribute to the upbuilding of the community should be eligible it was contended. Vigorous addresses were made by Frederick R. Huber of Baltimore; Joseph Fuerstman of Newark, N. J.; George Lundy of Canton, O.; Mrs. Mai Davis Smith of Buffalo, N. Y.; Eva Taylor Thomson of Pittsburgh; Howard Potter of Baltimore; A. H. Handley of Boston and others.

On Thursday afternoon the session was resumed in Aborn's Miniature Theater. Mr. Fritschy again launched into

Harry Cyphers of Detroit advanced the idea that the lyceums should be admitted so as to compel them to adhere to the principles of the managers.

Judson Raps "Profit Collector"

Arthur L. Judson stated that he agreed with Mr. Fritschy, that he was opposed to admitting the lyceum manager to either the national or local managers' bodies. "The man who does nothing but collect his profit is not a benefit to his community," declared Mr. Judson.

Rena McDonald of Los Angeles also spoke against the lyceum manager. Robert Boice Carson of Tulsa, Okla., told of his six years' successful fight against the lyceum people.

Predict Coming Battle

Laurence A. Lambert, until recently of the Ellison-White Bureau, predicted that the time was coming when the lyceum people and the musical managers of the country would be engaged in a great "fight."

Mrs. Anna Groff-Bryant of Galesburg, Ill., agreed that the lyceums are a "menace." Mr. Fuerstman opposed the idea of "marrying the lyceum for the sake of reforming him." Catherine A. Bamman of New York suggested that the managers of lyceums might be admitted if they agreed to abide by the regulations enforced by the organization.

Finally the body voted to include in the constitution the paragraph:

"No person or company connected directly or indirectly with a Lyceum Bureau shall be eligible to membership. This shall not be interpreted to exclude local managers who develop surrounding towns where there are no other managers."

Admit Music Clubs

Chairman Mills told of the proposal to admit to associate membership the heads of music clubs, festival associations and similar bodies, with full privileges of protection from the national organization.

Paul Kempf then pleaded for the clubs, pointing out that 70 per cent of the musical buying of the country was done by these organizations, on a non-speculative basis. The general opinion sustained this viewpoint and encouraged the idea of giving the musical clubs of the country full recognition.

Salient extracts from the constitution and by-laws as drawn at this meeting follow:

Membership Qualifications

"Membership in this Association shall be open to those men or women who in their respective localities are actively engaged in the management of concerts as a definite business; in cities or localities in which there are no local managers definitely in business the Association



A Corner in "Musical America's" Editorial Offices, Showing a Few of the Visiting Managers Who Met the New York Booking Managers at an Informal Reception

Mills, Albert Steinert and others also rallied to the support of the orchestras and orchestral managers.

Some "Menaces"

The other vital subject was the status of the lyceum bureau. Charges that these bureaus had violated the code of

an attack against the chautauqua courses, declaring that they were "playing out because people were becoming educated and demanding better things." To admit representatives of these lyceums and thus enable them to learn practical working details of local management would be dangerous, he said.

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shall, through its membership committee, have the power to accept for membership the person or club best fitted in its opinion to handle that city's legitimate musical enterprises.

"After the acceptance of any man or woman as a member from any city or locality, no other person from that city shall be admitted to active membership without reference to the Membership Committee which shall investigate and recommend definite action. After the formation of this Association, no person who has not operated successfully for two years shall be admitted to active membership. Such persons, upon application for membership, shall, at the discretion of the committee, be admitted to associate membership, and after the expiration of two years may be admitted to active membership."

Then follows the clause excluding lycéums.

Complaints and Grievances

"The Board of Directors as a whole," reads Article X, "shall be the Committee on Complaints and Grievances. The duties of the committee shall be as follows: It shall receive, try and determine complaints and grievances from all members of the Association or reputable persons in the managerial and musical profession, such complaints to be in writing.

"If upon investigation by the committee such complaints and grievances are sustained, upon a majority vote, action can then be taken by the Board to redress such complaints and grievances, and should the guilty party be a member of the Association it shall have the power to suspend such member until the next annual or special meeting of the Association for action.

"Any complaint made by a member against a member or by a member against a manager of artists and musical attractions or by a member against an artist or vice versa, shall be addressed with a clear statement of the case to the President and Board of Directors, and upon receipt of such complaint it is mandatory upon the President, or in his absence, the Vice-President, to appoint within one week, of the receipt of such complaint, an Adjudication Committee of three members of the Association and designate the chairman of such committee, the composition of which committee shall be as neutral as possible to the interests involved in said complaint. It is further mandatory upon said committee, upon acceptance of this appointment, to send immediately to the defendant a copy of the complaint and to notify the complainant and defendant at least two weeks in advance of the date of hearing, and to begin consideration of said complaint after appointment and acceptance.

"It shall be the first duty of such com-

mittee to endeavor to bring the contending parties to a mutual understanding through amicable adjustment; failing which, said Adjudication Committee shall take evidence, oral and written, from whatsoever sources obtainable, and shall as soon as possible render their decision to the Board."

After the adoption of the constitution a nominating committee was appointed, consisting of Howard Potter, W. A. Fritschy, May Beegle, Rena McDonald and Mrs. Kate Wilson-Greene. The result of the election appears at the beginning of this narration.

Act to Remedy Evils

Devoted to a discussion of several of the problems which must immediately be solved by the new society, the meeting on Friday morning was of much importance, leading to the appointment of a committee to confer with a similar committee of the New York Managers' Association, on remedying certain evils. The names of the members of this committee appear elsewhere.

Bradford Mills opened the meeting by bringing up for discussion the three subjects: what constituted an artist's value; should local managers when purchasing some large box-office attractions be also compelled to take lesser artists from the same managers; is the New York manager justified in coming into a town, in which his attractions are not bought, and establishing competing artists series and concerts.

As a primary suggestion for the determination of the artist's value, Mr. Mills said he believed this should always be determined on the artist's drawing power in the box office. As an example of this, he cited a recent case, where after the brilliant debut of a young violinist, the managers, in order to ascertain his value, sent him to six cities varying from very good to poorer cities, on a fifty per cent basis. After ascertaining what his drawing capacity was in each of the cities, they were able to get the mean of his actual worth. The president suggested that this was an excellent criterion for the determination of the price of an artist.

The discussion was supplemented by Harry Cyphers, who suggested that a standing committee be formed to confer with the New York Managers' Association and determine these questions in conference with them. Mrs. Smith of Buffalo brought up the point of sectional differences in the popularity of an artist, and T. Arthur Smith of Washington again commended the idea of the managers' trying several cities and thus striking an average. That the New York managers were as eager to mitigate the evil of excessive prices was a point made by Mr. Fritschy of Kansas City, who thought these managers would be glad to confer on the matter. Mrs. Andrews of Milwaukee suggested a plan of having a



How One New York Manager Welcomed the Visitors. H. Godfrey Turner's Illuminated "Twenty-four Sheet" Opposite the Hotel Astor, at Broadway's Busiest Point

graduating price; with the first price smaller than the succeeding years. Several of the members cited experiences to show that often the artists themselves are surprised at the prices gotten for them, a point brought out by Mrs. Saunders of Houston, Tex., Mrs. Richards of Duluth and Mrs. Thompson of Pittsburgh. A possible solution for the question where the price asked for an artist was excessive was offered by the president, who proposed that a bulletin be circulated during the year among the local managers acquainting them more definitely with the artist's worth.

The Matter of Coercion

The second question of the morning's discussion was then brought up. Several of the members told of certain occasions when attempts had been made to coerce them into taking lesser artists along with the stellar attractions they had contracted for. Mrs. Anna Groff-Bryant told how one of the larger managers had demanded that she fill practically her entire series with small artists under his management if she wished one of his star artists. Similar experiences were cited by several of the others present, and it was urged that the association make a stand against such coercion.

Concerning the subject of New York managers who set up rival local managers or start competitive series in a town, where the established manager will not buy their artists, instances of this being done were cited by T. Arthur Smith of Washington, D. C., Mrs. Smith of Buffalo and Mrs. Kate Wilson-Greene of Washington. The president took up the point, showing how certain towns of the size of Buffalo, Toledo, etc., can stand so much music and no more. Often after years of work by the local managers in building up a musical demand, he said, the New York manager had noted the success of concerts in that town and had sent out rival artists. This too often results in loss for the established manager and the visiting series, in this way hurting the musical condition of the town. He said, however, he believed that there was a growing disposition among New York managers to help local conditions and do creative work rather than destructive. In the way of destructive work, he cited for instance a case in Toledo, where an outside manager had brought six orchestras to the city, none of which was able to attract a capacity house. Not only was this a failure, but this manager's attempt ruined the chances of bringing an orchestra into that town for a long time. Mr. Mills urged that a working basis be established between the two associations, so that a better understanding of the work would result. Mrs. George S. Richards, to show the good faith of some of the New York managers, told how several of her new competitors had tried to buy artists from certain New York managers, who refused to sell to them because Mrs. Richards was the recognized manager in Duluth, and they had had dealings with her. Many of the managers, however, she went on, had not followed so honest a policy. Mrs. Edith Taylor Thomson of Pittsburgh suggested that the New York managers be urged to recognize the established local managers and to refrain from setting up rival courses. Further excellent points were made by Mr. Fritschy of Kansas City, Mrs. Nelson of East Orange and Mr. Fuerstman of Newark.

In order to make a settlement on these three points and to discuss them with the New York managers, the president appointed a committee to confer with a committee of New York managers the same afternoon. Those comprising the committee included the president, Mr. Cyphers, Mr. Fritschy, May Beegle and

Rena McDonald (representing L. E. Beahmer).

During the meeting the question of dues was also reopened, and it was finally decided to lower the annual dues to \$25 (\$50 had been decided upon before) and eliminate the assessment clause from the constitution. It was resolved to hold the next convention in December, in a city which will be determined later.

The Two Bodies Confer

The meeting of the interlocking committees of both the National Musical Managers' Association and the National Concert Managers' Association took place on Friday afternoon at the Aborn Miniature Theater. Representing the concert managers were: Mr. Mills, Harry Cyphers, May Beegle, Howard Potter and W. A. Fritschy. Representing the National Association were: Charles L. Wagner, Loudon Charlton, Fortune Gallo and Milton Aborn.

The purpose of this conference was to determine to what extent and by what method the two organizations could present their particular problems to one another. The discussion lasted for about one hour and a half and proved conclusively the desire of both associations to co-operate to the fullest extent. Mr. Mills suggested the series of problems which he asked the National Managers' Association to consider at its future meetings. Among them were these questions:

a. What can be done about the fixing of arbitrary fees for artists with indeterminate box office drawing power?

b. What can be done to prevent the encouraging of indiscriminate competition in cities where there are established concert managers in good standing?

c. What can be done to prevent managers who have box office attractions forcing local managers to take artists whom they do not want, in order to get the box office artists?

Mr. Wagner and Mr. Charlton both talked at some length and in some detail on these questions, showing the booking managers' point of view. It was agreed that the National Association recognized these three questions as issues of vital importance, and that they would be taken up in due course for discussion with a view of reporting back to the Concert Managers' Association such suggestions as may lead to a solution.

The Banquet

The crowning event of the four days was the banquet given by the National Musical Managers' Association in honor of the new National Concert Managers' Association in the Commodore Hotel on Friday evening. Every representative manager of New York was present to extend a greeting to their colleagues of the local field. Charles L. Wagner, president of the New York organization, called on M. H. Hanson to act as toastmaster. Although unprepared for this honor, Mr. Hanson acquitted himself with distinction in this capacity.

President Bradford Mills of the new body spoke of the excellent spirit prevailing between the national and the local manager. Many of the members, he said, had come to New York frankly antagonistic, but that they had discovered that all differences with the New York managers could be amicably adjusted. Referring to the conference of the committees of the two bodies to discuss various problems, held in the morning, Mr. Mills said that his association was anxious to work in hearty co-operation with the New York man-

[Continued on page 5]

Lady accompanist desires position. Willing to assist with care of home, if treated respectfully. Address: Box 117, 11 Musical America, 501 5th Ave., N. Y. C.



Random Sketches by Viafora When the Managers Met in "Musical America's" Offices—Above, Left to Right: W. A. Fritschy; R. E. Johnston; Mrs. Edith Taylor Thomson; Lower Row: Kate Wilson-Greene; Antonia Sawyer; Albert Steiner

Dr. Cornelius Rybner Honored as He Retires from Columbia

Head of University's Music Department for Fifteen Years—Testimonial Dinner by Some of His Former Students with Prominent Personages in Musical Life Attending

LAST Saturday evening a number of the former students of the Music Department of Columbia University, together with a few invited guests, met at the Gerbeau restaurant on Fifth Avenue, to dine and present a testimonial to Dr. Cornelius Rybner, head of the Music Department of Columbia University, on his retirement after fifteen years of continuous service. James P. Dunn, the well

TO PROF. DR. CORNELIUS RYBNER
FROM HIS GRATEFUL STUDENTS OF
COLUMBIA UNIVERSITY 1904-1919



Plaque Bearing the Portrait of Dr. Rybner, and Executed by Kilenyi. It was Presented to Him Last Saturday Night at the Testimonial Dinner in His Honor

known musician and composer of Jersey City, had interested himself in bringing Dr. Rybner's friends together. The guests included Dr. Cornelius Rybner, Mrs. Cornelius Rybner, Dagma C. Rybner, Rubin Goldmark, Mr. John C. Freund, the Editor of MUSICAL AMERICA, and Dr. Daniel Gregory Mason.

At the conclusion of the dinner Mr. Dunn rose and told how much he owed to Dr. Rybner and how he felt honored to have been one of his pupils. He also said that he thought that it was fitting that at the time of the worthy doctor's retirement as head of the Music Department at Columbia University, some of his old former pupils should testify to their regard and affection for him by a farewell dinner and the presentation of a testimonial, which would be made later. He then called upon Mr. Rubin Goldmark, who in his customary entertaining and eloquent manner (for he is one of the best after dinner speakers in New York) spoke of the gratification he personally felt in being present on the occasion and how happy he was to be able to testify to his personal regard for the great educator, whom they all delighted to honor. Mr. Goldmark told a number of inimitably humorous stories of his various experiences in past times, when musical knowledge and culture were not as far advanced as they are to-day, and how he had struggled, particularly on one occasion out in Kansas, to give a performance of a symphony with a very unbalanced orchestra, and some of the disastrous results that had followed.

Mr. Freund's Address

The next speaker was the Editor of MUSICAL AMERICA, who was introduced by the toastmaster as a man who had rendered notable service, particularly by his public work during the last few years. Mr. Freund first referred to the influence of the past upon our lives to such an extent that we find it difficult to break away from tradition and from the ideas and, indeed, habits handed down to us from our ancestors, and among these had been a general disposition not to accord to the teacher, to the educator, the credit that they deserved. We erected monuments to those who were proficient in the destruction of life and property, but how many monuments, how many statues, had been erected to the great educators, to whom the world really owed so much. As a rule, when their activities ceased, they were thrown to the scrap heap.



Dr. Cornelius Rybner, Retiring Director of the Music Department of Columbia University

He spoke particularly of his own experiences, going way back nearly half a century, to show how much we owed to the musicians, and particularly to the music teachers, many of whom had passed out. He said it was almost sad for him to reflect that this was perhaps the first time that he remembered that a prominent educator had been honored on his retirement (or he would rather refer to it, on his emancipation) by his pupils.

He told several stories to illustrate the difference between musical conditions a few decades back and those of to-day. He gave a few facts to illustrate the tremendous progress that we have made in musical knowledge and culture, and adduced them as evidence of the bright future ahead of us, especially if we could break away from the influence of the Old World and struck out for ourselves, and so gave musical expression to the dynamic force of triumphant democracy.

He closed by stating that when the history of the rise and progress of music in this country came to be written, the name of Cornelius Rybner should have an honored and prominent place among those who had labored in the cause of music.

Dr. Mason's Tribute

Dr. Daniel Gregory Mason followed in a very appreciative address, in which he referred to the pleasure and satisfaction it had been to him to be associated with Dr. Rybner. He referred in a humorous manner to the difficulties that they had to contend with at Columbia, especially with the orchestra, and said that he hoped the day would come when the members who met for rehearsal would be the same right along, instead of a different crowd almost every time. He expressed his pleasure in being able to testify to his personal regard for the guest of the evening, and hoped that Dr. Rybner would live many years to continue his activities in the work which he was now about to undertake as a private teacher.

The toastmaster finally called upon Dr. Alma Webster Powell, one of the most distinguished and public-spirited women speakers in the country to-day, who more recently has associated herself with educational work in the musical field and so has contributed greatly to the cause. In a forcible and, indeed, at times impassioned address, Dr. Powell described the experiences that she has made, particularly with regard to the power of music to aid in curing people not only of nervous, but even of physical troubles. She said that just as soon as it was demonstrated to legislators that music had a power to curb the mob spirit, to aid physically in developing citizenship—in fact, just as soon as it was shown that music was something more than a luxury, something more than an art for art's sake, the legislators would be very willing to subscribe any

amount of money to aid its development, whether in the public schools or otherwise. Incidentally, Dr. Powell referred in a generous manner to the public work that the Editor of MUSICAL AMERICA had been doing for some years past.

At the conclusion of her most interesting and informing talk, Dr. Powell presented to Dr. Rybner a plaque with a portrait of himself, made by the noted sculptor Kilenyi.

Ovation for Dr. Rybner

Dr. Rybner on rising got an ovation from his old friends. He spoke with much emotion of his work at Columbia and how he had always been aided by the good will and affection shown him by the many pupils who had come under his direction. He told several interesting anecdotes of his experiences and hoped that in his new sphere of activities he would continue to have the good will and affection not only of those who were with him at the banquet table, but of those who had been associated with him in times past. He referred particularly to the loyal help always given him by Dr. Mason. He referred graciously to the sympathy and good will which had been expressed by Mr. Goldmark and the Editor of MUSICAL AMERICA, which paper he said had always given his work the most generous recognition. He spoke of the progress that the cause of music had made at Columbia, and also emphasized the fact that Columbia was one of the first universities in this country to give serious attention to music.

Mr. Dunn then read a number of telegrams and letters of regrets from old pupils of Dr. Rybner who were unable to be present at the function in his honor.

This dinner and testimonial to Dr. Rybner was, in its very informality, in its whole-hearted sympathy with him, in its appreciation of the work he has done, one of the most notable events in New York's musical history. M. B.

PROPOSE MUSIC BUILDING

Managers Behind Plan to Erect Combination Hall, Opera House and Studios

Plans have been prepared for a comprehensive musical building to be erected in New York under the auspices of certain managerial interests as soon as the proper site can be secured. The project calls for two large connecting buildings, one to contain an auditorium with a capacity of 4000 and the other, immediately adjoining, to include a smaller concert auditorium, seating 1200, and an opera house, seating 1800. The latter building will include also forty studios and offices intended for the use of musical managers. It is understood that the project has been developed sufficiently to attract a financial interest which will assure its completion.

CONCERT MANAGERS FORM NATIONAL ASSOCIATION TO DEVELOP MUSICAL RESOURCES OF THE UNITED STATES

[Continued from page 4]

agers. Working together, he said, the two bodies would accomplish a great deal for musical art in this country.

Loudon Charlton extended his congratulations to the visitors and expressed the hope that the bodies would work in close co-operation. Paul Kempf voiced his satisfaction at the excellent spirit prevailing between the two organizations, and added that it was pleasant to see that the other publications were taking an interest in the project. In a great measure, he said, the success of the undertaking depended on the sympathetic co-operation of the papers.

Fortune Gallo, general director of the San Carlo Opera Company, spoke pleasantly of the new organization and extended his best wishes to the members.

Arthur L. Judson made an address that was notable for its clear and terse analysis of the managerial situation. He was rapturously applauded when he declared in conclusion that all the managers "must sink personal differences and work to solve what is a very grave national problem."

Harry Osgood of the *Musical Courier* made a graceful address, in which he embodied some practical suggestions on managerial problems. Emilie Frances Bauer of the *Leader* of Chicago made a strong plea for American artists. This question was gone into quite deeply by Miss Bauer and other speakers. Considerable disagreement was found to exist on the question.

F. J. McIsaac of Boston said that no prejudice existed against American artists; M. H. Hanson spoke strongly in favor of wider recognition for American art.

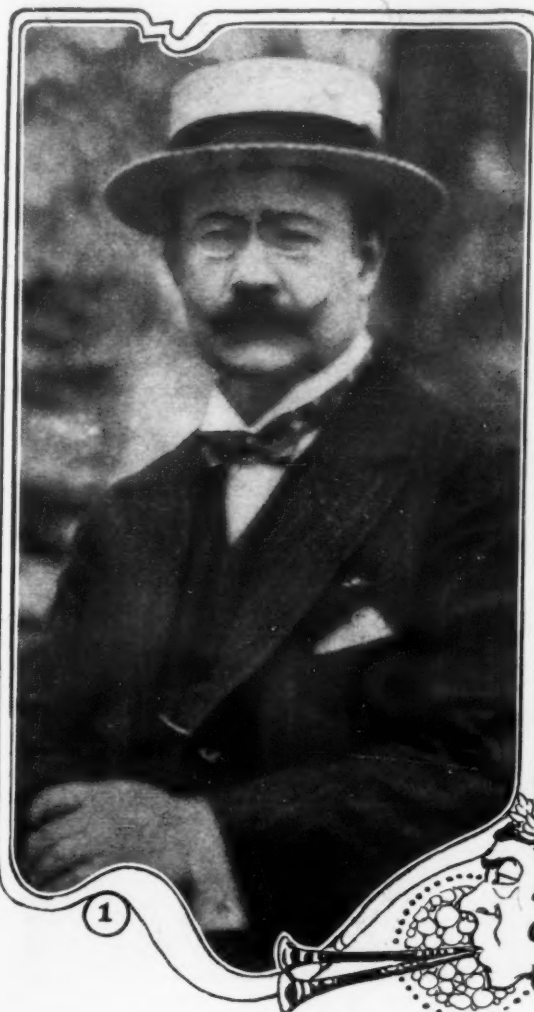
William B. Murray, of the *Monitor* and critic of the *Brooklyn Eagle*, spoke of

the musical clubs, the only non-speculative element in the managerial field. He declared that champions of American artists too often created prejudice against American music. He cited instances showing discrimination against American music. Harry Cyphers of Detroit also gave his views, after which the banquet and speech-making was brought to a conclusion.

A List of the Visitors

The visiting managers included Elizabeth Cueny, St. Louis, Mo.; Frederick R. Huber, Baltimore, Md.; Mrs. Kate Wilson-Greene, Washington, D. C.; Arthur L. Judson, Philadelphia, Pa.; George D. Haage, Reading, Pa.; Edna W. Saunders, Houston, Tex.; W. C. Taylor, Springfield, Mass.; Mrs. Anna Groff Bryant, Galesburg, Ill.; Mrs. Mai Davis Smith, Buffalo, N. Y.; T. Arthur Smith, Washington, D. C.; May Beegle, Pittsburgh, Pa.; Joseph A. Fuerstman, Newark, N. J.; Rudolph Steinert, New Haven, Conn.; Albert M. Steinert, Providence, R. I.; Ona B. Talbot, Indianapolis, Ind.; W. A. Fritschy, Kansas City, Mo.; George Kelley, Hartford, Conn.; Lawrence Evans, Atlanta, Ga.; Jack Salter, Atlanta, Ga.; Bradford Mills, Toledo, Ohio; Mrs. Edith Taylor Thomson, Pittsburgh, Pa.; F. J. McIsaac, Boston, Mass.; Rena McDonald (representing L. E. Behymer), Los Angeles, Cal.; Harry Cyphers, Detroit, Mich.; Laurence A. Lambert, Portland, Ore.; Robert Boice Carson, Tulsa, Okla.; Marion Andrews, Milwaukee, Wis.; A. H. Handley, Boston, Mass.; Howard Potter, Baltimore, Md.; Martha B. Sanders, Cleveland; George Lundy, Canton, Ohio; S. Hurak, Ocean Grove, N. J.; Mrs. George Richards, Duluth, Mich.; Mrs. William S. Nelson, East Orange, N. J.

Norfolk Festival Programs Introduce New Native Works



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Several Notable Figures and a Landmark of the Norfolk (Conn.) Festival: No. 1, Emilio de Gogorza. No. 2, Anna Case. No. 3, Left to Right, Orville Harrold; H. P. Schmidt, one of the Conductors; Lambert Murphy. No. 4, Louise Homer. No. 5, The Home of Mr. and Mrs. Carl Stoeckel, Sponsors of the Festival, in Norfolk.

NORFOLK, CONN., June 2.—Founded in 1899, the first meeting and concert of the Litchfield County Choral Union was given at Winsted in June of the following year. Ever since then the Litchfield County Choral Union has been a source of musical inspiration to all the cities and towns of northwestern Connecticut. Even the war failed to dampen the enthusiasm of the singers who make it up, and rehearsals continued as usual.

The three meetings and concerts which made up the program of this year's Norfolk festival were respectively the forty-first, forty-second and forty-third of the Litchfield County Choral Union. They were held under the direct guidance and inspiration of Mr. and Mrs. Carl Stoeckel who founded and still support the organization to honor the memory of Robbins Battell. No tickets are sold to the annual concerts, admission being by invitations which are in the hands of the chorus. No advertising is permitted in connection with these concerts, the sole object being to honor the composer and his work under the most elevated conditions.

The first program opened, as usual, with the hymn "Sweet Is the Work," to the inspiring tune composed by Robbins Battell, Mrs. Stoeckel's father. Then came Victor Kolar's Lyric Suite No. II, conducted by the composer, who furnished the following note: "This work should be regarded as absolute music; symbolic and free from any so-called 'program'; written in the lyric vein and it could as well be interpreted to the action of a mimic pantomime; a pantomime of the great drama of life with its joys and sorrows." "Do I contradict myself?" said Walt Whitman. "Very well then, I contradict myself." So before the composer has finished his sentence disclaiming any program he proceeds to give a very strong hint of one, a hint which is decidedly made into a declaration in his titles, "Pastorale" and "Cortège." The pastorale is in the pastoral character, the cortège is a funeral procession, and to judge by the Oriental character of some of his themes, of an Eastern potentate of some distinction. The finale has not only its *giocoso* side, but its meditative or contemplative side. It is full both of melodic and of harmonic charm. It is delightful in orchestral color and serious

in mood. The composer conducted with authority and skill.

Choral Numbers

The choral numbers at this concert consisted of the first two of the three Hiawatha cantatas by Coleridge-Taylor, "Hiawatha's Wedding Feast" and "The Death of Minnehaha." The conductor was Arthur Mees, and his chorus of 415 sang with spirit and understanding. The soloists were Anna Case, who had little to sing but sang that little with her never-failing charm of voice and presence; Lambert Murphy, who sang the "Onaway" aria in superb style, and Emilio de Gogorza, who sang at the initial concert in 1899, and whose glorious voice and splendid artistry added not a little to the splendor of the whole performance.

The second concert was devoted to the Saint-Saëns "Samson and Delilah." The whole festival was characterized as a "Festival of the Allies," America and Great Britain being represented on the first program, France on the second and all the Allies on the third. The weather during all three evenings was oppressively hot, but the chorus seemed not at all affected by it. In this familiar work of Saint-Saëns the chorus again revealed its power, its fine tone-quality and its splendid training. Arthur Mees conducted. He had valuable assistance in his duties from Frank Kasschau, the assistant conductor. The performance was one to be remembered for a long time. The soloists were Louise Homer, whose *Delilah* is as familiar at the Metropolitan Opera House as its creator is in concert, and who sang with superb voice and presence; Orville Harrold, a *Samson* whose vocal strength and beauty more than made up for any deficiency in the virility which we associate with the rôle; De Gogorza again, whose *High Priest* interpretation was a worthy companion to Homer's *Delilah* and Harrold's *Samson*, and Leon Rothier, who sang the smaller rôles with the same richness of timbre that is heard at the Metropolitan. After "Samson" came that stirring old melody of Kremser's, "Prayer of Thanksgiving."

A Venture in Musical Humor

Thursday night the program was mis-

cellaneous, as usual, without the chorus. The novelty on this evening was the new suite, "Pantomimic Pictures for Orchestra, 'Alice in Wonderland,'" by Edgar Stillman Kelley, which opened the second half of the program. This work shows the versatile Kelley in a rôle in which he has not recently been seen, that of humorist. There is humor in "Aladdin," of course, and much humor in "Puritania," a comic opera produced a couple of decades ago; but in "Alice" the humor is of a piece with that of Lewis Carroll. The audience seemed to understand every humorous allusion, too—the purring of the Cheshire cat, the terror of the white rabbit, the clumsiness of the Dodo, the helter-skelter caucus race. The six sections which follow a brief prelude are entitled thus: "Alice on Her Way to Wonderland," "The White Rabbit Is Late!" "The Cheshire Cat," "The Caucus Race," "The Forest of Forgetfulness," "The Red Queen's Banquet."

The first number of the program was a repetition of Laucella's "Symphonic Impressions, Whitehouse," which had its first performance at the concerts of 1917. The composer again conducted. Anna Case gave *Mimi's* aria from "La Bohème," sung delightfully. Her encores included the Bach-Gounod "Ave Maria." Then came three orchestral numbers, Saint-Saëns' "Rouet d'Omphale," a jig from Stanford's Irish Symphony and Tchaikovsky's "Romeo and Juliet" Overture. Henry P. Schmitt was the principal conductor of the evening.

John Powell and His Work

Kelley's "Alice" Suite was followed by Gounod's "Funeral March of a Marionette," and then came John Powell with his "Rhapsodie Nègre." John Powell is not an admirer of MacDowell and loses no opportunity to characterize his work as trashy and insignificant—it is needless to say that he follows different paths. "Sufficient unto every man is his own individuality," saith the proverb (or something like that). Let us praise a man for

choosing his own path and following it. The "Rhapsodie Nègre" has already been played several times. Each hearing increases admiration for its musicianly qualities, its forceful climaxes and its stunning color. There were some who heard it on this occasion who ranked it with the rhapsodies of Liszt; and one is not disposed to quarrel with this estimate. Let us hope that Powell will continue to develop along his own chosen line and become an American classic!

Sydney Thomson recited the "Battle Hymn of the Republic" to the soft harmonies of the *adagietto* from one of the Bizet "L'Arlésienne" suites. Her diction was unaffected, sincere, impressive. The concert ended with "My Country, 'Tis of Thee," with the audience joining with the orchestra and chorus.

Thus ended the nineteenth season of the Litchfield County Choral Union.

Prominent Guests

Among the distinguished guests invited by the Music Committee on this occasion were N. H. Allen of Hartford, W. Armbruster, Mr. and Mrs. A. J. Bassett of Worcester, Dr. Hollis Dann of Ithaca, Mr. and Mrs. Clarence Dickinson, Miss Farnham, Henry F. Gilbert of Cambridge, Sidney Homer, Ella Janssen, Mr. and Mrs. Paul Morgan of Worcester, Miss Munn, Mrs. Rudolph F. Rabe and her daughter, Jean and Marjorie Redfern, Mrs. Charles Safford, Frances Starr, Dorothy Wilson and Mr. and Mrs. Herbert Witherspoon.

WILLIAM HENRY HUMISTON.

Detroit Managers to Give Concert Series in Chicago

DETROIT, MICH., June 5.—The Central Concert Company has decided to put on a series of eight evening concerts in Chicago this coming season. Artists will be presented in that city along the same lines as adopted by the firm in Detroit, making a specialty of stage settings, it is announced.

Assisting Artist with
Mme. Schumann-Heink

VLADIMIR DUBINSKY

'Cellist

Personal address: 547 W. 147th St., New York City
After July 1—503 Twelfth Ave., Belmar, N. J.



Dear MUSICAL AMERICA:

What should be the attitude of the piano virtuoso with regard to the character of the programs that he plays at recitals?

This interesting and important subject came up in a discussion which I had with that very intelligent and successful musician, Aurelio Giorni, the young Italian pianist who is half American, by the bye, for his mother, who is a distinguished singer, has a beautiful voice and has studied with Marchesi, is a Philadelphian by birth. His father, you know, is a painter of renown, in Rome. That Mr. Giorni is artistic to his fingers' ends is no wonder, for in addition to his distinguished parentage, he is the great grandson of Thorwaldsen, the noted Danish sculptor, whose "Lion of Lucerne," you know, has international renown. By the bye, they say that if you want to know the identity in Denmark of a certain bust, all you have to do is to say that it looks like Giorni, and you know it is Thorwaldsen. And if you want to know how Giorni looks, all you need is to look at a bust of Thorwaldsen.

At the present time Giorni is much concerned with regard to the question as to whether he can get back to the other side to see his parents. The trouble is with getting a passport, but as he has important engagements to fulfill in Switzerland, he hopes to get there and yet be back in time to fill engagements in this country.

You know he was a favorite pupil of Sgambati, who dedicated his last work to him.

In our discussion, the young virtuoso expressed a preference for the music of Brahms and César Franck. This led to the question as to what should be the attitude of a pianist as he makes up his programs, about which, you know, opinions differ greatly.

Should it be art for art's sake? Should it be a balanced program—the grave mingled with the gay, the heavy with the light?

This in turn led to my asking the question as to whether Mr. Giorni had ever given any attention to the character of the audiences before whom he appeared. For, said I, these will always range from those who are music lovers but have not much musical knowledge or musical education, to those who are more cultivated, up to the really very few who can appreciate the highest not only in the way of composition but in the way of musical expression. Music has its appeal to the educated few. It has its appeal to the uneducated mass. It has its appeal to both the intelligence and the emotions, in some. So in making up a program, I said it appeared to me as if the virtuoso should consider not only his own feelings, his own preferences, his own ideas of what the public should hear, but should constitute himself a messenger of this great art and carry the message, as far as possible, to the temperaments, conditions and power of appreciation of the people who are sure to constitute the average audience that comes to hear him.

For my own part, said I, after listening to all the great artists and others for half a century, attending innumerable first nights of dramatic and operatic performances, I have come to the conclusion that the good and the bad in music and art may be judged largely by their effect. If one is enlightened, inspired, moved and feel strengthened and heartened to go on with one's life work,

then the influence has been good and the music or the dramatic performance has been good. But if, on the other hand, I have a bad feeling in my mind, as well as a bad taste in my mouth, then I don't care what the critics may say, I call that bad art.

Personally I have no use for the artist who is merely a technician and who uses music to display his technical virtuosity, just as I have no use for the singer who uses a great ballad or a great aria to display the beautiful tones of her throat, without the slightest intention or ability to give the spirit of the poem on which the music of the ballad is based.

Giorni agreed with me, but with a certain reservation, to the effect that it is also part of the virtuoso's work to be an educator as well as an entertainer, and that this can only be done by presenting the best there is in music.

The foreclosure of a mortgage for nearly two millions on the Century Theater, and the application for the appointment of a receiver of the property by the New Theater Corporation, the owners of the Century Theater, will not surprise those who have been sufficiently interested to watch the progress of that institution.

Some years ago, as we know, the Century Theater enterprise was started by a number of wealthy men, led by Otto H. Kahn, Wm. K. Vanderbilt, J. Pierpont Morgan, the late E. H. Harriman, the late George F. Baker, Henry C. Frick, Jacob Schiff and Col. John Jacob Astor. The idea took shape from the belief by Mr. Kahn that the time had come for another auditorium, somewhat on the lines of the Metropolitan, but which should be more particularly adapted to operas of an intimate character, like "Bohème," "Pagliacci," "L'Oracolo," for which the large stage and auditorium of the Metropolitan are scarcely suited. At the same time, there was also the commendable purpose of making the new house representative of the highest in dramatic art.

There was, however, connected with the laudable artistic side of the situation another feature which, with certain troubles that developed after the building was up, tended to ultimately frustrate the good intentions of the original promoters. Unfortunately, it was determined that the house should be more or less socially exclusive and should contain a grand tier like the Metropolitan.

The house opened with considerable éclat; society gathered. But after a time it developed that "society" was neither strong enough nor willing enough to support the enterprise alone. Then, too, it was discovered that the acoustics of the house was poor, the stage too shallow, the seating accommodation not well arranged. This resulted in the expenditure of considerable money to remedy these defects, which were, however, only partially overcome.

Among the successful performances were, as we know, those of the original Russian Ballet. Some notable dramatic performances were given. Then the Aborns had the house for a season. But it was never a popular house. Some give as a reason its location, some stated that it was the attitude of the original representatives of the public-spirited gentlemen who had the enterprise in hand. These took on a haughty air of superiority, and so, while the Century Theater was for a time fashionable, it never was popular. The result is seen in the recent proceedings in court, in spite of the fact that some very notable managers have done their best to make it popular and so they went away from its announced purpose at the start, of elevating the drama, to the extent of producing more or less attractive shows and reviews.

The experience with the Century Theater has not settled the question as to whether we want a smaller opera house, nor has it settled the question as to whether we should have a high-class house for the highest form of drama. It has, however, settled the question once for all, that unless such an enterprise has popular as well as social and financial support it cannot last. This is a democratic country.

The announcement by the management of the New Symphony Orchestra, of which Arthur Bodanzky is now the conductor, that among the soloists of distinction who will appear at the concerts next season is Fritz Kreisler, will be hailed with general satisfaction. As a man, Mr. Kreisler had won universal respect. As for his position as an artist in the musical world and among music lovers, that was admittedly of the highest. When the war broke out and this country became involved, Mr. Kreisler retired from public view, gave up all his engagements, sacrificed a concert season

which would have brought him a very large sum of money, and did this at the very time when he had serious responsibilities, caring for relatives and others who were dependent upon him, and when, as was currently reported, he had lost a large sum of money through an unfortunate investment. And from the time that he retired from public life, Kreisler conducted himself with exemplary reticence. Not a single word escaped him which could be construed into anything like antagonism to our American ideas or interests. He simply effaced himself for the time being.

If there is anyone who, for these reasons, and also for his high standing, should be among the very first to be welcomed back to public life in the concert field, it is Fritz Kreisler. There is no doubt that when he makes his *réentrée* he will be accorded a welcome which will assure him that however great and deep may be the resentment of Americans to everything that the Huns represent, this resentment does not apply to him personally.

Writing about De Seguro, recently, I forgot to state that he has been for sometime past working on a very comprehensive scheme to give New York a large auditorium which can be used for open air opera, under the best conditions, in the summer, as a winter garden in the cold weather. United to this scheme are planned big halls for large entertainments, for concerts and recital purposes, and let me add that the site has already been selected, which is one of the best in New York, and that I understand some prominent and wealthy men have promised their support.

New York is greatly in need of just such an institution as Mr. De Seguro has projected. If business conditions, especially conditions in the building industry, are propitious the new enterprise is likely to come into existence in a very short time. For such entertainments we have really now only Madison Square Garden and the Stadium. The first is not conveniently located for the large element which dwells in the upper part of town, which is constantly growing in size and intelligence. Furthermore, except for certain large orchestral effects, the Garden is unsuited. Its acoustic is not good. As far as the Stadium is concerned, its possibilities are limited, and while it is suited for certain performances, as has been shown by the excellent Volpe concerts, at the same time it does not fully meet the issue.

We must never lose sight of the fact that while a considerable number of New Yorkers escape from the city during the heated term, there are as many, or more, from other parts of the country, who during that very period come to New York for business or recreation or both.

The other day Lee Shubert, the well-known and distinguished manager, asked a question through the columns of the *New York World*. He said that judging by the time, energy and amount of stationery used each year, a large portion of our hundred million population is digging in the same mine—that is to say, it is endeavoring to write "the great American drama." "Why," says Mr. Shubert, "do not thousands of these writers work in another direction and attempt to write 'the great American musical comedy?'"

That no one has attempted really to do this, Mr. Shubert considers a slur on musical comedy. The trouble, he seems to think, is that the writers who have written a musical comedy, or one that pretended to be such, were bounded in their ambitions North, South, East and West by hopes of royalties, and not one of them set out earnestly to write a really good American musical comedy. While there are at least fifty recognized dramatists actively engaged in writing for the theater in the United States, there are scarcely more than half a dozen contributors to the musical comedy stage. And yet, the opportunities are as great as in opera. Musical comedy, says Mr. Shubert, is regarded by many as a necessary evil, which comes usually, like bilious attacks, in the spring, when, as a matter of truth, the open season for musical comedy is 365 days in the year. To maintain his argument, Mr. Shubert states that every musical production in New York is doing business, and this in spite of the numerous dramatic successes.

So far as royalties are concerned, Mr. Shubert states that the author of a book of a really successful musical comedy stands next to a chance of piling up a healthy bank account. He instanced "Maytime" as a success that has been running for nearly two years and is being presented by several organizations. So it is a wonder to him that not more people enter this field.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 175



Amparito Farrar, No Relation to Geraldine—but a Soprano Just the Same. She Sang for Our Soldiers Abroad, Lost Her Heart and Is Now a Happy Bride.

Mr. Shubert might have gone further and have asked, why is it that we have not been concerned with music drama as well as musical comedy; and he could have included in the question, why not have drawn for the source of inspiration on the comedy, the tragedy of this country of ours, involved in the lives of our over one hundred millions of people, and which present features and powers of interest scarcely to be obtained in any other part of the world?

Victor Herbert made a brave effort at this in his opera "Natoma," which was successful outside of New York, where the critics did not give it a show.

It is certainly curious that we are so dominated by the past, its influences and our blood relationships with the older nations, that we cannot see the amount of wealth right at our feet, and so our writers are eternally returning to the very often prosaic past for their inspiration.

If a foreigner like the great baritone and artist, Antonio Scotti, as I wrote you a week or so ago, expresses his astonishment that we still go to the old countries for the themes of our librettos, when we have such a wealth of material right at hand, can you wonder that a clever and successful manager like Lee Shubert asks questions?

Why does an undoubted genius like Percy Mackaye, the poet, when he undertakes a libretto, go to Chaucer's "Canterbury Tales," which could not arouse any interest even in England?

When Horatio Parker wrote his "Mona," why was it necessary for Hooker, his able and scholarly librettist, to go to Great Britain during the time of its occupation by the Romans?

Some day librettos will be written which will inspire our American composers. And then we shall compare these gripping music dramas with the banal, senile *patchouli* stuff to which Strauss, unfortunately, lent his genius in "Der Rosenkavalier."

William J. Henderson of the *Sun*, in a recent issue, takes a somewhat different viewpoint. He says the root of the difficulty in the way of successful American opera is not the libretto nor is it the want of American subjects. There is no reason why operas by Americans should be on domestic themes, historical, legendary or otherwise. He says:

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

"Mozart's 'Don Giovanni' is an Italian opera by an Austrian, on a Spanish theme. Beethoven's 'Fidelio' is on a Spanish story. Verdi's 'Aida' is about Egyptians, but surely no one would think of asserting that it was not an Italian opera. 'Il Trovatore'—Spain again. 'La Traviata'—an Italian opera on a French story, and the same must be said of the 'Manon Lescaut' of Puccini."

"The libretto may be founded," continues Henderson, "on the literature or drama of any land, so long as it is written in English, has poetic and dramatic value, and is suitable for musical treatment."

I do not dispute Mr. Henderson's position, except in so far as to insist that we need not go to Spain, nor to France, nor to early England, nor to German legends, for subjects that have interest.

Let me go a step further and state that the man who will break away from tradition, get out of the rut and put into words and music the dynamic force that this country has evolved, will make an appeal that will be tremendous. Perhaps somebody sneers and says:

"Would you set a labor strike to music?"

To which I would reply:

"My dear friend, it was done long ago, when Auber wrote 'La Muette de Portici,' commonly known as 'The Dumb Girl of Portici,' which all turns about the strike of the fishermen of Naples."

The death in Rome of Zetella Martin, well known on the operatic and concert stage, an American girl who had made a remarkable success, brings to mind the career of that type of talented young American woman who creates opportunity instead of waiting with more or less impatience and unhappiness for the opportunity to find her. Miss Martin was born the daughter of a Baptist clergyman in a small town in Michigan. She showed talent for music when a child, so her parents sent her to Boston, where she became a proficient pianist. Then one day she heard that the great tenor Alessandro Bonci was to sing in Toledo. To Toledo she went, and was much impressed. She determined to call on Bonci and ask him to pass on her qualifications as a singer, but found he had left and gone to Detroit. She followed him there. He was gracious enough to hear her and told her to go and study. A year later Bonci heard her again, and was so pleased that he engaged her as a member of his company. She was a studious girl, not only accumulated a considerable repertoire, but learned to speak Italian with the fluency of a native.

Here is a typical case which may be used as a model for other ambitious and talented girls to follow, namely, that nothing discouraged Zetella Martin. She kept on working and studying, but at the same time she kept on trying to reach those who might advance her career. Nothing daunted her, till finally, having backed her talent with the necessary study, she won out.

An instance of the indefatigable American girl, even among artists who have attained to considerable reputation in Europe, where they had secured fine positions, but who were thrust back upon these shores by the war, may be adduced in that very charming and talented lady, Lucy Gates. When Lucy Gates came to New York, she was comparatively unknown, except to those people in the musical world who keep track of events in Europe. She could not get an engagement, till finally, through the kind offices of some newspaper friends, she induced a manager here to give her a start. From that, naturally, her rise was rapid, till she to-day stands out one of the conspicuous successes on the operatic and concert stage.

While other artists were wasting what substance they had, as well as losing their tempers and spoiling their digestions in hotels, waiting for managers to call upon them because they had had some vogue and position in the Old World, Lucy Gates took the matter in her own hands and never stopped till she had "arrived." The result is that while she is at the top of the ladder, some of her fellow artists who came across when she did are still "resting."

The critic of the Cleveland (Ohio) Press appears to agree with those who are loud in their praise of Queena Mario, the young star, a pupil of Sembrich, who is winning such conspicuous success with Gallo's San Carlo Opera Company. In referring to a recent performance of Miss Mario as *Mimi* in "Bohème," the

critic of the Press asks why an artist so gifted has been overlooked by the Chicago and Metropolitan managements, to him something passing strange. "Queenie Mario," says this critic, "has even now all the attributes of the great artist. All she needs to place her firmly upon the artistic pedestal is publicity," and let me add that experience which ample opportunity alone can provide.

The question asked as to whether such a talented girl should not have been snapped up by the Metropolitan or the Chicago managers of opera is one that is often asked, and apparently with good reason. As a matter of fact, there is a waiting list at the Metropolitan, of those who have been judged competent, of several hundred, so that Mr. Gatti is scarcely a free agent in the case of a charming and evidently talented debutante who suddenly appears over the horizon.

With regard to the Chicago Company, the situation is not far different, and then, too, there must be taken into consideration the tremendous pressure which is brought to bear upon these managers, who, with all the contracts with existing artists on their hands, have to yield somewhat to the pressure put upon them by those who are directly and financially interested in their enterprises. By this I mean that neither Mr. Gatti nor Mr. Campanini are in the position to engage newcomers that the general public believes them to be in. And hence it is scarcely fair, when some young person, perhaps one out of many, does make a great hit, as Queena Mario seems to have done, to charge them with indifference to talented young Americans, when, as a matter of fact, I would say that the very contrary is the case.

So the authorities have released Dr. Ernst Kunwald, formerly leader of the Cincinnati Symphony Orchestra, from confinement at Fort Oglethorpe, where he has been held for seventeen months as an enemy alien. It is understood that Dr. Kunwald was released on condition that he leave the United States for Austria without delay.

Kunwald's troubles began in the winter of 1917, when the police of Pittsburgh barred him from giving a concert as leader of the Cincinnati Orchestra. Later he was twice arrested by the United States authorities. The first time, through the influence of Mrs. Taft, the sister-in-law of the former President, he was released, but was again arrested on orders from Washington. No reason was ever officially given why Dr. Kunwald was taken into custody. Some have said that it was simply because he was an enemy alien and also a reserve officer in the Austrian army. Others have said that it had been discovered that he was an active agent for von Bernstorff, at one time German Ambassador to this country.

Report states that Dr. Muck may be deported. While no reasons were ever "officially" given why he was arrested, many dark stories have been afloat as to the cause of his internment.

Perhaps it were best to draw the curtain now he is to leave us, never to return.

When I uttered my protest recently against the dragging in of the name of Enrico Caruso into the story of the fracas at Delmonico's in which his brother-in-law, Park Benjamin, Jr., was the central figure, I claimed that it was unjust to wholly innocent persons, simply because they had some distinction, to implicate them in matters with which they had neither interest nor concern, and for which, indeed, they were in no way responsible. I then referred to the unfortunate habit of the daily press to emphasize the dark side of human life, the record of crimes and accidents, scandals and trouble of all kind, so that anybody taking up the average daily paper would get a wholly false view of the habits, manners and customs of humanity at the time.

Attention has been recently called to this by Mayor Hylan, who, in a letter to the president of the Chatham and Phenix Bank, speaks of the experience made when young criminals have been asked how it was that they entered upon their career of crime. It developed that the newspaper descriptions of burglaries, incendiarism, even homicide had been the means of suggesting to them similar exploits.

This brings up the fact long ago discovered by scientists that one of the compelling influences on our human nature is the desire for imitation; furthermore, scientists know the power of suggestion, which is used sometimes by hypnotists to overcome certain nervous and other troubles.

Certain it is, anyway, that the prominence given to such matters serves no worthy purpose, while it certainly ex-

ercises an evil influence on weak minds or minds that are disposed to crime.

A cablegram to the New York Times states that at a recent concert in Turin, Toscanini was aroused to fury by a mistake made by the second violin in playing a Beethoven Symphony, and that the distinguished maestro hit him with his directing bâton and then hit him with his fist over the head.

While this may be considered by those who do not understand the situation as an exposition of bad temper, there is a great deal to be said on the other side. Toscanini, apart from his world wide renown as a conductor of opera, has always had the ambition to be recognized as one of the greatest conductors of symphonic work. You no doubt recall how

he conducted, and in a very masterly manner, the Ninth Symphony of Beethoven at the Metropolitan. To such a man any dereliction on the part of a musician in the execution of a work where he was particularly interested, for the reasons given, would be in the nature of a crime.

We can forgive such a man for an outbreak which, while it might seem to some as ill-considered and indeed improper, is simply an exhibition not alone of what is called the "artistic temperament" but of the great maestro's ambition, as well as determination, to reach the highest possible standard.

Furthermore, one can afford to forgive a Toscanini what one would not forgive a lesser light, says Your

MEPHISTO.

MUCK AND KUNWALD, FREED BY U. S., TO QUIT THIS COUNTRY

Ex-Conductors of Boston and Cincinnati Orchestras Are Released from Georgia Internment Camp and Escorted Under Guard to New York — Swiss Embassy Arranges for Return of Dr. Muck to Germany on Steamer Leaving Charleston, S. C., on June 18—Dr. Kunwald Scheduled to Sail for Austria from New York on June 12

THEIR native lands will soon have the opportunity to welcome both the German and Austrian ex-conductors of the Boston and Cincinnati Orchestras. As was predicted some weeks ago in MUSICAL AMERICA, Dr. Ernst Kunwald, the Austrian-born former conductor of the Cincinnati Symphony Orchestra, has been released from his internment as an enemy alien at Fort Oglethorpe, Ga. Dr. Kunwald arrived in New York on June 5, en route to Austria, and went at once to the Waldorf-Astoria Hotel, where his wife had already arrived from Cincinnati. It was said that an agent from the Department of Justice was guarding him from possible interference while he remained in the city. Dr. and Mrs. Kunwald were denied to visitors during their stay at the hotel, but it was learned by MUSICAL AMERICA that June 12 would be the day of their departure. It is said that Dr. Kunwald's release was agreed to on condition that he leave this country at once.

Public attention was first called to Dr. Kunwald in November, 1917, when the police of Pittsburgh, Pa., refused him permission to lead a concert there, on the ground that he was an Austrian subject. In December, 1917, he was taken into custody as an alien enemy and released within twelve hours. In January, 1918, he was again arrested and this time was interned for the duration of the war. No announcement was made as to why Dr. Kunwald was taken into custody. Before his arrest he had offered his resignation as conductor, but the resignation was not accepted by the orchestra management. The conductor directed the "Star-Spangled Banner" at every concert during his leadership. The official reasons for his internment have never been announced by the Government.

Muck Was Storm Center

From the Swiss Embassy at Washington, via Boston, comes the statement that Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, is also to return shortly to his native land. Under a repatriation agreement arranged by the Swiss Embassy at Washington, a transport will sail for Germany direct from Charleston, S. C., on June 18, carrying over 3000 Germans, men and women, who have been interned. Dr. Muck will be among the number.

Twice conductor of the Boston Symphony Orchestra, Dr. Muck's name has been a storm-center ever since 1914, until his internment in April, 1918. After a reported refusal to play the United States Anthem, which report was afterward denied by Major Higginson, owner of the Boston Symphony, feeling ran so high that rioting was feared by the authorities of several Eastern cities, should the conductor be permitted to

wield the bâton. His internment followed soon after. It was reported that he organized and led a symphony orchestra at Fort Oglethorpe.

SAN CARLO PLANS NEW TOUR

One Season Brought to a Successful Close, Gallo Arranges for Another

Unique in the annals of American opera affairs is the recently ended tour of the San Carlo Grand Opera Company, which opened at the Schubert Theater, New York, last September. The achievement terminated as it began, with packed houses. Providence, R. I., enjoyed the last of the thirty-eight weeks of Fortune Gallo's presentations, capacity audiences greeting the artists nightly in that city's largest playhouse, the Schubert-Majestic. With the closing of the San Carlo season there passed into musical history one of the most successful undertakings of this character ever arranged and carried through with managerial foresight.

The path of the touring organization last fall was a thorny one, doubly beset with obstacles through the uncertainties of the war conditions and the prevailing influenza epidemic. Mr. Gallo was obliged to abandon his projected tour late in October, leaving his artists idle for a three weeks' period. A remarkably brilliant Montreal season wiped out the losses thus caused and all the scheduled bookings were subsequently filled. The tour took in Quebec, Montreal, Pittsburgh, Buffalo, Detroit, Minneapolis, Winnipeg, Seattle, Vancouver, Portland and San Francisco.

Immense audiences greeted the singers everywhere, while the critics spoke in glowing and convincing terms of the productions. In many of the cities named the theaters were entirely sold out before the company's arrival, while in San Francisco it is said the line of ticket seekers did not break for three solid weeks. The seventeen performances in the California metropolis were entirely sold out. Seven performances in Denver's great civic auditorium, with a capacity equal to that of the Metropolitan, were entirely sold out, under the local management of Robert Slack.

Journeying eastward, Fort Wayne, Columbus, Cleveland, Youngstown, Pittsburgh and Washington were visited.

Mr. Gallo has returned to New York and is already well into the details of another tour which will take his songbirds from the Atlantic to the Pacific and back. His plans, which involve some new productions and several new and capable stars, contemplate the opening of his season at the Forty-fourth Street Theater, New York, the scene of his first metropolitan triumphs, early in September. Because of demands from other cities for the San Carlo bookings the duration of the New York run is yet undetermined. This particular, together with many others pertaining to the personnel of the company, Mr. Gallo will be in a position to make a definite statement about very soon. He states, with reference to the coming season, that his operas will surpass in significance of production and artistic presentation anything he has yet attempted.

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Nina Morgana the Newest American Artist to Scale Operatic Heights

Prima Donna, Who Is Engaged with Campanini Forces, Tells of Her Experiences — Why She Does Not Like Sudden Growths in Art — The Accident Which First Brought Her into La Scala

WHEN Cleofonte Campanini announced recently that he had engaged Nina Morgana for the next four years as a member of his Chicago Opera Association to do *prima coloratura* rôles another American scaled the dizzy heights of the operatic heaven. No, this is not an erroneous statement, gentle reader, for strange as it may seem, judging by names, Nina Morgana was born in Buffalo, up in New York State. This, judging by names, is a dangerous thing. Think of how many innocent persons with appellations like Schmidt, Braun, Hermann, etc., are true Americans, despite the resounding Teutonism of their patronymics! Nor is Miss Morgana a Miss Morgan, who added an "a" to the end of her name for operatic purposes. She is an American of Italian parentage.

When she returned to New York a few weeks ago from the big Caruso concert tour I had a delightful hour's chat with her in her New York hotel; she was just ready to close her suit-case and leave that evening for Buffalo, to be there with her family over Memorial Day. Was Miss Morgana *prima-donna* like? Yes, and No, I would say. Petite and charming, she is the *prima donna* in her distinguished bearing; she is not the *prima donna* if queer and affected manners be taken as necessary qualities. For little Nina Morgana has no affectations. She is simplicity itself, open, frank, gentle and interested in everything more than in herself. Artists tell us that they don't like to talk about themselves. They say: "What shall I tell you?" And until one is something of an "old-timer" in getting interviews one doesn't really know. But Miss Morgana's sincerity convinced me the other day that she is not a booster for Nina Morgana; and I know that she will never do strange things just to attract the attention of the crowd. A serious person she is.

Of course I did learn that she is to sing rôles like *Gilda* in "Rigoletto," *Rosina* in "Barbiere" and probably *Ophelia* in "Hamlet" with Titta Ruffo when she goes out to Chicago to Mr. Campanini's company in the coming season.

"You know," said Miss Morgana (and I know that this bit of news she enjoyed telling me), "I am happy that I have gone along steadily until my present engagement with the Chicago Opera. I don't like sudden growths in art, or in anything else for that matter. It was eleven years ago that Mr. Caruso heard me sing in Buffalo; to be exact, it was May 8, 1908. And on May 8, 1919, I was singing with Mr. Caruso in his concert in St. Paul. I have worked hard for every bit of the advance I have made, and it all seems natural and sane. Unless it did I would not be satisfied."

When the greatest of Italian tenors heard her in the spring of 1908 he predicted a great career for her and so she was taken to Milan by her father and trained there for an operatic career. Her teacher was Teresa Arkel, to whom she is eternally grateful and of whom she speaks with beautiful appreciation. Think of it: an artist who remembers her teacher! This season Miss Morgana



1. Nina Morgana in "Propria Persona" (Photo by Mishkin). 2. The Group Shows Miss Morgana at Ann Arbor. Reading from Left to Right: Salvatore Fucito, Charles A. Sink, F. C. Coppicus, Miss Morgana, Mr. Caruso, Bruno Zirato. 3. The

Snapshot in Circle Shows Miss Morgana at the Newark Festival (Photo by Kohn)



has appeared in ten concerts with Mr. Caruso, wonderful, brilliant concerts, before audiences that in numbers and enthusiasm have been record-breakers. She also did four concerts with Mr. Martinelli, was soloist with the Mozart Society, New York, gave a recital in Albany in February, and as a result of her success there was booked for Schenectady, N. Y., on June 6. At the Newark festival she had an ovation, and was re-engaged on the spot for next year's event in that Jersey city. And let it not be forgotten that she put to her credit a lovely recital at Aeolian Hall in October, 1918, and in it proved that although we had known her as an operatic singer she also possesses the artistic refinements that make a recitalist. I heard that recital and remember vividly her bewitching singing of the Veracini Pastoral, of Saint-Saëns's "Le bonheur est chose légère" and several other items. Mr. Caruso has taken an artistic interest in her career and has watched her develop to her present position. And Miss Morgana has no words to express what this encouragement from the great singer has meant to her. Before his magnificent art she stands with bowed head. On the tour this spring the tenor's wife was so charming to her, we learned; we were shown a pair of rare antique earrings which Mrs. Caruso gave the young soprano as a souvenir of the trip and a token of her friendship for her.

I had almost forgotten to say that Miss Morgana spoke entirely in English with me. Yes, she knows the language of her native America, and speaks it with the same fine enunciation that she exhibits in her singing of English songs. And she hasn't forgotten the American composer in her concerts, either. This summer she is not to take the complete vacation that she has earned, but will instead be in New York and prepare her repertoire with Alberto Bimboni, with whom she has worked before and who prepared her New York recital with her last year and accompanied her at the piano in it.

Ten years ago, in 1909, she made her operatic debut in Alessandria in Italy as *Amina* in Bellini's "Sonnambula." She had been studying in Italy but a year when it occurred, and despite the brief period she made a decided success in the part. Of her experiences in Italy as an operatic artist nothing that she told me pointed so clearly to her pluck and skill as the little incident that placed her in La Scala. "It was four o'clock in the afternoon," she narrated, "when I was informed that the singer who was to sing the *Bird* in 'Siegfried' at the Scala was ill. They said I must learn it at once. Tricky music, you know, and not much time. But I took myself in hand and got the score and to work. That day I worked from four o'clock until midnight on the music went to bed, studied some more the next day and that evening I sang it under Maestro Serafin. I'm not going to tell you how I sang it,

for I can't speak of myself. But I will say that I sang it twelve times after that during the balance of that season at La Scala."

Miss Morgana would have gone ahead with other rôles at Italy's premier operatic institution, but Oscar Hammerstein had already engaged her to come to America to appear with his company at the Lexington Opera House in that season of opera which never came to pass.

And then Nina Morgana sang in America and won success, gradually convincing those who have the direction of our musical organizations that she was an artist to be reckoned with. Opera

and concert both interest her, and in them she will go far, I am sure. For added to her musical gifts she has a personality that wins through its sincerity and its modesty. A modest *prima donna*? Yes, that's what Nina Morgana is. Watch her when she appears on the stage and talk with her, and I am certain that you will agree with me.

A. WALTER KRAMER.

CONCERTS MONTREALAIS

New Management Presents Yvette Guilbert—Bonnet's Recital

MONTREAL, June 6.—Yvette Guilbert was presented in recital Tuesday evening, June 3, at the Monument National by the newly organized Concerts Montréalais. This venture, the new management's first in the concert field, proved highly successful. The celebrated diseuse was very favorably received by the large audience, and was forced to give innumerable encores. Some of her numbers were especially effective, notably "La Pauvre Innocente" by Béranger. Emily Gresser, violinist, was the assisting artist.

The famous French organist, Joseph Bonnet, gave a recital on Friday evening,

May 30, in St. George's Church. The concert was managed by G. Joseph Rousseau. M. Bonnet's program ranged from the early classic masters to such moderns as Franck and Widor, and included the noble Bach Fugue in G Minor, a Handel Sonata and pieces by the player himself. All the numbers were played in impeccable style and were highly enjoyed by the large audience.

Loyola College was responsible for the performance of Gilbert and Sullivan's delightful "Pinafore" at the Monument National on the evening of June 5. The parts were taken by the boys of the college, and the chorus and principals did creditable work. The audience was enthusiastic and endeavored to secure encores for practically every number. The orchestra was directed by Prof. P. J. Shea, while the staging of the opera was in charge of Harcourt Farmer.

R. G. M.

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GEORGIA (Macon News)

One of the most remarkable sopranos of the generation is May Peterson; there are but few voices as rich as hers. Her personality and richness won people irresistibly.

NORTH CAROLINA (Raleigh Times)

There was nothing lacking in the charm and beauty of her soprano voice, fresh and spontaneous. With a wide range and unusual flexibility her high notes or low notes were equally beautiful.

VIRGINIA (Petersburg)

Miss Peterson is gifted with one of the most glorious voices now before the public. Of radiant personal beauty and charm, Miss Peterson captivated her audience from her very first number. This concert was the most beautiful that Petersburg has had the good fortune to have.



Photo © Ira L. Hill's Studio

FLORIDA (Times-Union, Jacksonville)

Miss Peterson's concert was an evening of beautiful music and a remarkable occasion. From the first clear, bell-like note in the introductory number it was an evening of rare satisfaction.

In the aria *Depuis le Jour*, she easily demonstrated the full range and great beauty of her voice. It was a triumph that could only have been attained by an artist with a glorious voice.

FLORIDA (The Florida Metropolis)

A glowing climax for the first Musical Festival of Jacksonville in five years was May Peterson; she was exquisite, holding her audience spell-bound by her vivid personality and glorious voice. With her remarkably clear diction and rare power of expression she gives to her numbers a colorful interpretation that conquers her audience.

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HOW JOYCE KILMER INSPIRED A GREAT SONG OF THE WAR PERIOD

WITH the great war over and the peace treaty about to be signed practically all the war-songs which were written during the conflict have disappeared, their usefulness gone and the vast majority of their names forgotten. There are a few songs, however, which were written during the war that have a significance to-day, and one of these is "Trees," the music of which was written by Carl Hahn, the New York composer and conductor, to a poem by Joyce Kilmer, one of the most gifted of the younger American poets. Mr. Kilmer did not write the poem "Trees" as a war utterance, but purely as one of his lovely, free and spontaneous outpourings, a nature poem of profound sentiment. It was published in one of his books of poems entitled "Trees and Other Poems."

It was in 1916 that Mr. Hahn when dining one evening in New York at the home of J. I. C. Clarke met with the poem quite, as it were, by accident. Among the guests at dinner that evening were Judge and Mrs. Rooney. During the evening Mrs. Rooney regaled the guests with a number of recitations very informally, and among the poems she recited was the Joyce Kilmer poem, "Trees." Mr. Hahn was immediately impressed with it and asked Mrs. Rooney to recite it again, so that he might write it down. That evening he wrote the music in the middle of the night, after going over the poem mentally countless times. A short time after he met Mr. Kilmer and told him about his having set the poem, promising the young poet that he would produce the song at one of his big concerts. As Mr. Hahn was then conductor of the Mozart Society in New York, he arranged the song for three-part women's chorus, organ, harp and violin, and gave it its first performance in the ballroom of the Hotel Astor in April, 1918 at one of the Mozart Society concerts. In the meantime Mr. Kilmer had responded to the call to arms and so he could not be present at the concert, and on July 30, at the battle of the Ourcq, the young officer was killed in action. He never heard his song. In his memory, Mr. Hahn produced it again at a Mozart concert in December, 1918. The song was published by the John Church Company and has found many admirers. At the request of Mr. Kilmer's biographer,



The Late Joyce Kilmer, Who Died in Action with the "Fighting 69th," and Carl Hahn, New York Composer and Conductor, Inspired by a Reading of the Poem "Trees" to Write One of the Most Significant Songs Written During the War—Kilmer Died Before He Ever Heard the Song Written to His Poem

Robert C. Holliday, Mr. Hahn recently autographed copies of the song for the poet's mother, Mrs. Kilburn Kilmer, and the poet's wife, Mrs. Aline Kilmer, quoting lines of Tennyson's "In Memoriam" as his personal tribute to Mr. Kilmer's fine art.

And with the war behind us, this song, the music of an American musician inspired by the utterance of an American poet, is most fittingly being sung at dedicatory services where trees are planted

as memorials to our soldiers who fell in battle. In Brooklyn the song was recently given by the Mundell and Chaminate Choral Clubs and choruses of children from the public schools at various plantings of trees. The above photograph of Mr. Kilmer was kindly loaned for reproduction in MUSICAL AMERICA by his mother. It was taken in France, his last photograph, and was received by her shortly before his untimely death.

A. W. K.

GREAT DUBUQUE AUDIENCES GREET FAMED ORGANISTS

Bonnet and Sellars Both Play for Large Crowds—High School Clubs Give Operetta

DUBUQUE, IOWA, June 3.—Bonnet, the French organist, gave a recital Sunday evening, May 25, at St. Raphael's Cathedral, dedicating a new pipe organ. The church was crowded and the artist gave numbers ranging from Bach to modern composers, including several of his own compositions. The Dubuque College Choir assisted with several Gregorian chants, Father Dress conducting.

The same afternoon Gatty Sellars, English organist, was heard in an organ recital at St. Luke's Church, rather a coincidence as both artists were announced within a week. He, too, had a large audience and played a rather modern program.

The glee clubs and orchestra of the Dubuque High School gave their first musical entertainment when they presented Rhys Herbert's operetta "Bulbul," on May 22 and 23, at the Majestic Theater before large audiences, and with a cast of eighty singers, the orchestra having twenty members. The musical direction was under Franz Otto, Margaret Lucas and Margaret Phelan, stage managers. Solo parts were well taken by senior or junior students and, all in all, it was a creditable undertaking. It is hoped other efforts will be made. Credit is now being given to students for work in orchestra or glee clubs.

The Dubuque Academy of Music graduated eleven young ladies and two young men May 13 and 15 at the First Congregational Church. Miss Zehetner, a post-graduate, gave a fine program May 4. Milton Weidenbach, a graduate of this year, was on the programs at Cedar Rapids in the annual Iowa Music Teachers' convention last week.

The choir of the Third Presbyterian

Church gave a sacred cantata May 20 under direction of Mrs. B. A. Ruegnitz, for the benefit of the pipe organ fund. A choir of fifty voices and several string instruments assisted.

The Otto School of Singing gave a concert Monday evening at the First Congregational Church as a fitting close of twenty years of teaching by the director, Franz Otto. Georgia Whippo and Lucille Fullmer, sopranos, post-graduates; Erma Stieber and Luetta Zapf, mezzo-sopranos, seniors, and Marie Parnell, Louise Reedell and Helen Wolf, mezzo-sopranos, juniors, gave songs, ballads and operatic arias, while George Krueger, bass and a chorus of twelve assisted. The high school orchestra, directed by Franz Otto, rendered three numbers, by Meyer Helmund, Sapelnikoff and Moert. Misses McCaffery and Juanita Hein were the accompanists.

Faith Keenan, post-graduate of Dubuque Academy, was heard in a Chopin program last evening. Her numbers included Sonata Op. 58, a group of Preludes and also one of Etudes.

Graduation programs have been given at St. Clara's College, at Mt. St. Joseph, at Visitation Academy and at Immaculate Conception. Mrs. Marjorie Rose Ryan, for several seasons a successful voice teacher and also choir mistress of First Congregational Church, has moved to Kansas City, where her husband has engaged in business. Mrs. Ryan presented a series of high-class artists with excellent results. Edward Schroeder of Dubuque College graduated four young men in violin programs of excellence a week ago.

R. F.

New York City to Hold First Public School Orchestral Contest

The first elementary school orchestral contest for the city of New York will be held at the Newtown High School, Chicago and Gerry Avenues, Elmhurst, Long

Island, on June 13. Judges will be selected from the music teachers and supervisors of the schools taking part in the contest, outside music teachers of the pupils, and members of the Newtown High School Orchestra. Director of Music George H. Gartlan will act as chairman. The composition to be used in this contest will be "Anitra's Dance," from "Peer Gynt," Suite No. 1 by Grieg (Ascher edition).

The trophy will be a handsome silver cup, donated by the Newtown High School Orchestra and will become the property of the elementary school whose orchestra wins the contest three years in succession. Anything in the line of an orchestra, from two violins and piano up, will be eligible to enter the contest.

Precision, interpretation, intonation, bowing, tone quality and balance of instrumentation will be taken into consideration in deciding this contest.

All schools that wish to enter the contest will kindly send name or number of school, approximate size of orchestra, instrumentation, name of teacher, supervisor, etc., to C. Irving Valentine, chairman of the music department, Newtown High School, New York City.

Tetrazzini Anxious to Add Songs by Americans to Répertoire

According to a letter just received from her by Jules Daiber, her American manager, Luisa Tetrazzini is very desirous of including songs by American composers in the programs to be given during her concert and recital tour next season, and has asked Mr. Daiber to submit to her a number of compositions particularly suited to her style and art so that she may make a selection before arriving in America. It is hoped that many American composers will avail themselves of this opportunity. Mme. Tetrazzini is particularly interested in securing new compositions even if they have not yet been published. They may be submitted to her in MS.

MEMPHIS PLANS MUSICAL FEASTS FOR NEXT SEASON

Brilliant Series Planned by Four of City's Local Bodies—Chamber of Commerce to Bring Opera

MEMPHIS, TENN., May 31.—An announcement was made this week that is of great importance to those interested in next season's attractions. Joseph Cortesi gave out a public statement that he and his brother Angelo had completed arrangements for presenting the following musical stars next fall and winter: Frances Alda and Charles Hackett, Albert Spalding and Rudolf Ganz, Mary Garden, Alma Gluck and Zimbalist and Galli-Curci.

The citizens of Memphis were not expecting such an array of great artists until the large auditorium had materialized, but every one rejoiced over the opportunity. The seating capacity of the only available theater is so limited that the prices will necessarily be beyond the reach of the masses.

The annual series of three artist piano recitals this coming season comprises the presenting of Josef Lhevinne, Nov. 15; Guiomar Novaes, Jan. 17, and Ossip Gabrilowitsch, March 20. All of these recitals are given Saturday afternoons in the beautiful auditorium of Goodwyn Institute and are under the management of Mrs. Jason Walker. Mrs. Walker will present the Cincinnati Orchestra in January and other attractions during the season.

The Beethoven Club will give the usual number of artist concerts. This splendid body of women is well known in the musical world. Its work for the past thirty years stands as a great monument to the progressive spirit of its members. It is a valuable asset to the city, not only because of the famous artists it has brought to Memphis, but in encouraging and developing local talent. In closing this remarkable prospectus for 1919-20 mention must be made of the plans of the music committee of the Chamber of Commerce. This organization has contracted for a week's engagement of the Scotti Opera Company next spring.

S. B. W.

Lhévinne to Arrive Here in September

Josef Lhévinne, the Russian pianist, who found himself unceremoniously detained in Germany at the outbreak of the war as an alien enemy, has been granted permission to be once again his own master. Word cabled to his manager, London Charlton, announces him of Mr. Lhévinne's appearance in this country early in September. It has been six years since this artist was last heard here. Already his manager has booked Lhévinne in Kansas City, Memphis, Des Moines, Chicago, Detroit (with the Detroit Orchestra), Evanston, Ill., Montreal, Buffalo, St. Joseph, St. Louis and Joplin. Other engagements are now pending.

Florence Macbeth Sings in Home Town, Mankato, Minn.

Florence Macbeth, soprano of the Chicago Opera Association, closed her season with a recital at Mankato, Minn., on May 29. Mankato, which claims the prima donna as its own, since she was born there, turned out en masse to greet her. The theater was filled to absolute capacity, and for the first time in the concert history of the city, seats had to be placed on the stage in order to accommodate the overflow. Miss Macbeth's program included songs and arias from "Lakmé," "Mignon," "Rigoletto" and "Masked Ball." She was repeatedly encored.



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A Few Excerpts From Criticisms Substantiating Herman Devries' Statement That

Anna Fitziu

**"Is America's Pride and Glory
With a Voice Which Is a Flowing
River of Melody"**



© Mishkin, N. Y.

Anna Fitziu Charms Audience as Marguerite in "Faust" with the Chicago Orchestra In Ann Arbor Festival Concert

Piquant Anna Fitziu in glittering jet and silver lace, and diamonds that scintillated all over Hill Auditorium.

Her voice is creamy in its smoothness, delicately tinted, and with high tones that thrilled to every corner of the big auditorium. This artist's appearance next season in Detroit as soloist with the Detroit Symphony Orchestra, may be anticipated as one of the rich treats of the year.—*The Detroit Times*.

This evening brought the crowning glory of the festival in the magnificent work of Miss Fitziu. She charms with her personality and manner no less than by her perfect voice.—*Orlando News*.

ARTIST CHARMS AUDIENCE

Miss Fitziu Gave Delightful Program at Auditorium

Seldom, if ever, has an artist been given the reception which was accorded last night to Miss Anna Fitziu, prima donna of the Chicago Opera Company, when she appeared at the Auditorium in concert under the auspices of the Savannah Music Club.—*The Savannah Press*.

THE SUPREME SOLOIST OF THE EVENING WAS UNDOUBTEDLY MISS ANNA FITZIU, WHO IS IN A CLASS BY HERSELF.—*The Winnipeg Telegram*.

Miss Fitziu Concert Star (Fitchburg Festival)

Miss Anna Fitziu, leading soprano of the Chicago Opera Company, was easily the sensation of the opening concert of the festival. Her marvelous voice was heard to advantage in the miscellaneous program and in the closing motif, Gounod's "Gallia." Miss Fitziu captivated her audience, not only with her voice, but by her refreshing and pleasing personality, from the moment she appeared on the stage. Each selection served to increase the impression on her hearers.—*Fitchburg, Mass., Daily Local News*.

PRIMA DONNA IS WARMLY GREETED

Chicago Operatic Star Heard in Delightful Concert

To her ability as an artist, with a voice highly trained and with remarkable technique, Miss Fitziu has the added requisite of a temperament that gives sincere interpretation to her singing and makes her an artist with a song for every mood and the understanding of the way to sing it because she catches the mood.—*Savannah Morning News*.

Novelty Recital Most Delightful

Anna Fitziu and Andres De Segurola present one of the most pleasing programs at Chautauqua of South.—*Macon News*.

Fitziu and De Segurola Make Good All That Had Been Promised of Them

Anna Fitziu is an artist of the first water, and as gracious as a May morning when the sun is at its best. Hers is a voice of delicious clearness, velvety richness and artistic resonance, and she knows well how to make use of it.—*Memphis Dispatch*.

Anna Fitziu and De Segurola Are Good in Songs and Sketch

Gorgeously costumed, the two distinguished singers made a beautiful stage picture, the effect of which was fully sustained by the excellent singing and admirable acting.—*Macon Daily Telegraph*.

Miss Fitziu's Concert One of Most Pleasing Yet Given

Anna Fitziu, the favored star of the operatic stage, sang opera, ballads and character songs, in each and all of which she captivated the large audience present, and Orlando will always have a warm welcome for her when she returns.—*Orlando Evening Reporter-Star*.

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Injecting the Community Music Germ Into the People of Miscalled "Land of Song"

Americans Surprised at Italians' Lack of Esprit de Corps and Ignorance of National and Patriotic Airs—Difficulties of Publishing a Collection for Use in Mass Singing Work—"Y's" Community Sing Offensive Began the Day After General Diaz's Famous Drive—Notes of Choruses Are Still Hurtling Through the Air Months After Order Went Out to Cease Firing Material Missiles—Eyes of Italian Officials Opened to Value of Community Spirit by Organized Efforts of Song Leaders

By GEORGE HOTCHKISS STREET

Bologna, May 20.—When I came to Italy to join forces with the Opera di Fratellanza Universale, the title under which the Y. M. C. A. was permitted to co-operate in the war-time welfare work of the Italian government, I expected to do the valuable but conventional assisting at relief stations for distributing chocolate and cigarettes in the trenches and never dreamed of having a chance to do anything in a musical way. Like all Americans of my acquaintance I believed that Italy was a "land of song" and that Italy's having given to the world so many musical works and so many singers meant that every man, woman and child in the country sang its national and patriotic songs like birds.

In spite of a four years' residence in Germany and France, it was with overwhelming surprise that I learned, after a few days here, that there was not and never had been any singing by the people in an organized way nor wide-spread instruction in the singing of national songs. I presented to our Director-general, Dr. Nollen, and to Mr. Brown, Director of Entertainment, the plan which has since been executed. It was such a nice little plan, so simple; all I would have to do was to go out and buy a few volumes of patriotic songs for the use of the song leaders, whip the latter into shape in a few weeks, enlist the services of accompanists, have the words printed on small sheets, and proceed to tour the "Case del Soldato" (Huts). The first jolt that nearly ruined my digestion was to discover that there was no such thing as a volume of national and patriotic songs. There were pamphlets presenting half-a-dozen airs arranged for mandolin, but nothing for voice and piano. Recovering from this shock, I sallied forth thinking to buy the desired songs in single editions. But the composers had taken it for granted that all Italians were Rubinis, Marios, and Carusos, and had written their music so high that the common mill-run human voice would send out an S. O. S. immediately after beginning.

This, in my opinion, was the chief cause for a lack of community singing in Italy. It was to be noticed at every festa or public demonstration that the people would start singing whenever the band played a national air, and continue after a fashion until the music went too high, then stop until it descended again, catching a phrase in the same way that Doug Fairbanks or George Walsh will hop from a train into an auto at full speed ahead. The marvel to me is that the band and orchestra leaders, who are such good musicians as a rule, have never noted these facts and transposed the music. There was nothing to do but get out a volume for our own use. Of the trials and troubles in connection with this task I could write at as great length as Vic Hugo about *les misérables*.

Vivano Venturini and Comellini

One of the best friends of the "Y" in Italy is Guido Carisch of the music publishing house in Milan which bears his name, and to him I went first for information and advice. He was not only encouraging and enthusiastic but offered to look after the details of publication without any remuneration, also enlisting the aid of his friend, Carlo Perinello, a professor at the Milan conservatory and proprietor of the *Stampa Italiana di Musica*, so that the engraving, lithographing, printing and binding were done at actual cost, which for the first edition of one thousand copies was some 30,000 lire less than the cost of an equal number of songs in sheet form. I should add that Mr. Carisch could give the services of only one engraver, owing to the need of the men in the army, and that for a while it looked as



George Hotchkiss Street, Y. M. C. A. Worker in Italy, Who Organized Big Campaign of Community Singing

if I should have to wait for this one operator to engrave all the plates for the transposed pieces. Even the mighty Tito Ricordi was practically driven to swearing on his word of honor to be ready to pay a premium on any music engravers at large at that time (last October). Returning to Bologna with blood in me eye, I hunted up two engravers. Their names, written in my book of debts payable, are Venturini and Comellini. May they live and die happily!

I must mention Mr. Carisch again to quote his statement that to his certain knowledge the Italians had wanted mass singing for fifteen years. It is not extraordinary to have to wait for things in Italy! Just think of my having to wait an hour for a cup of coffee in a fairly respectable hotel in Rome.

The edition was not ready for use until nearly Christmas, and in the meantime the first three song leaders and I had acquired a set of the twelve most important numbers in sheet form, mostly manuscript transpositions.

Strange as it may seem, the community sing offensive, first rehearsal, began on the day after the great offensive ordered by General Diaz, Oct. 24. The latter was only a small affair. It lasted only about two weeks. The former, however, is still going strong, with no finish in sight.

I had the option of beginning the rehearsals or sings with a body of men assembled by military command or by the more humble means of a verbal invitation from the sergeant in charge of the regimental school at the Caserma Caprara, barracks of the 35th Infantry in Bologna. The latter seemed to be the logical way, because if the work here not to succeed on its merits it would not succeed at all. We began with about sixty men in the room, which would not hold more than 200 at most; but in a very few minutes the place was filled to overflowing, with men even hanging three deep onto the grating both in and outside the windows, where they stayed for an hour and three quarters, singing like hyenas. One need not have a very vivid imagination to understand how citizens of a country where mass games, get-together clubs, the community spirit and such like are unknown, would feel the power of this movement to create a feeling of fellowship and common purpose. The expression on their faces, quite aside from the enthusiasm roused by patriotic words, was one that could not be easily forgotten. Other Americans present spoke of it at the time, and since then army officers of all ranks and grade have remarked at the extraordinary atmosphere obtaining during a "sing," and they did not mean anything like an ocean liner's steerage atmosphere, either.

Need of Larger Hall

After a week of S. R. O. audiences at the Caserma, I went on a still hunt for

a larger room or a hall. One of the first visits was to the head of the Casa del Soldato in Bologna, a priest of splendid qualities and education and a great friend of the "Y." This Casa was a theater with a seating capacity of about 1200 before the seats on the main floor were taken out; it now holds nearly 2000 whenever a popular entertainment is on the tapis. The Don was very kind and said I could try out my great idea at the Casa. He stressed the fact, however, that he had already tried to get the men to sing and had had the best maestri within reach come to direct the music, but the Italians were "different" and did not want to sing as our American boys did. Feeling it unwise to accept the use of the theater under these conditions, I finally persuaded the Colonel of the 35th to vacate a large room at the barracks which was being used for a dormitory for troops passing through the city. After my talk with the Don and one or two other efforts, I discovered another reason why Italian soldiers did not sing. The competent and conscientious maestri, whether orchestral conductors or band leaders, would come before the boys with a bâton and beat time with the same seriousness for them as for their trained musicians. Do you wonder that there was so little response? Another thing, Italian military training does not say "come on, boys" for anything. So when someone with a democratic manner gets up in front of them with only bare hands, suggestive gestures, a little kidding and an invitation to take the roof off, why—"Ecco, ci siamo."

Shortly after the Bologna initiation, two song leaders were ready to commence operations, Robert Fullerton, who hails from Minneapolis, and Thomas Wilson, of Elizabeth, N. J. They were sent to Rovigo and Venice respectively. The results of their first efforts are best told by the reports of the regional directors who were requested about the same time to report on the most popular feature of their work for the past three months. In both cases, it was said that "the most popular feature has been the mass singing. The leaders are asked to be returned at the earliest possible date."

At the same time, I went to Ferrara, about thirty miles north of Bologna, for a few days, and put on the sings in the Casa managed by Italians, with the valuable assistance of our Regional Director, E. Kinney Miller. The chairman of the governing committee was kind enough to send in a special report commending the effort. The original plan provided for giving a good idea of our method in various districts and then designating a local leader, Italian if possible, to continue the work. In Ferrara we found a man who seemed just the proper person, but after a short trial were advised that "the soldiers did not like to sing for the Italiano; they wanted an Americano." This is the reflex of the difficulty mentioned above regarding the Italian lack of democratic method. It seems almost impossible for them to associate democracy and dignity, and yet keep an audience in good humor and under control at the same time. Of course it is to be hoped that this mode of communication between director and audience can be developed so that mass singing in Italy will not depend on the presence of war-working "Y" insects, as we affectionately call each other. It may seem a bit strange to say that the only opposition to this movement came from "Y" secretaries, but really one could not blame them for thinking it presumptuous for Americans to try to teach Italians to sing. Suffice it so say, however, that the opposition vanished in each particular case on seeing and hearing the results of one performance.

Extent of the Work

Now, after six months' labor, sings have been held in cities and towns from

the Northern line of the Army of Occupation to Sicily, with hardly an atom of difference in the way the officers, soldiers and citizens have shown their approval of the movement, the methods, and the results.

Some of these expressions which we have preserved in written form are given herewith. From Brescia, where W. H. Wylie, Jr., was sent, we received the following letter written by Captain Rossi, in charge of the Casa there: "The enthusiasm and interest which the work of Mr. Wylie rouses among our soldiers is the best proof of its success. It was splendid and inspiring. The entertainment given at the Machine-gun School on Thursday night was unique of its kind and housed the soldiers to a pitch of enthusiasm never before reached, and I hope that such opportunities for demonstrations in mass will frequently offer themselves. They are certainly a most potent incentive to the spread of Americanism and the establishment of better relations based on mutual good-will."

At Turin, the only entertainment given at the Casa was movies, when the "Y" regional director asked to have mass singing introduced there. The first evening, about 500 men came in to see what was going to happen, more from curiosity than from a desire to sing, but in less than fifteen minutes there were about 300 more attracted by the sound of the singing, laughing, and cheering. The second evening there were at least 800 to begin with and half as many more before the program was over. The fourth and last of the series saw the Casa (an ex-theater) filled to overflowing with boys who saw a new light, a way to learn something while being amused; boys who went down the stairs and corridors humming strains of the music they had heard and sung, with smiling faces and an expression which showed the result of probably the cleanest and most wholesome entertainment they had ever known. Their chaplains have preached to them, but as I watched this audience disperse it seemed to me that without a word of preaching, at least 2500 soldiers would return to their barracks in a state of mind that any chaplain or minister might well approve.

The president of the Casa committee, in the annual report for 1918, gave a long and flattering account of our campaign. He said that "to make the soldiers all sing was an old and acute desire of ours, but we have not known how to do it. . . . We have tried all sorts of things, but have only lost time and money without getting any tangible results." Then follow some very kind words for Mr. Edmunds, the song leader who went there for a month's work after four days of "initiation" by the present writer. Colonel Vismarra, chief of the propaganda office, and right-hand bower to the Commandante of the Army Corps at Turin, gave us his unlimited and unqualified support, enabling Mr. Edmunds to give an example of mass singing at the Chiarella Theater on Feb. 22 which evoked sincere expressions of approval from the press, military authorities and public alike.

Admiration for the Movement

Thomas Harries, sent to direct a series of sings at Trent, received a letter of the most enthusiastic commendation from General Ferrario. Other song leaders who have done good work in various assignments are J. M. Thurmond, of Dallas, Tex.; Robert Good, Pittsburgh, Pa.; J. E. Rushmore, New York City, the scenes of whose activity were Bologna, Brescia, Vicenza and Milan.

On Jan. 5, at the Teatro Comunale in Bologna, there took place a special performance of "Rigoletto" in honor of President Wilson and the American people, at which I was asked to direct a sing between the second and third acts. After a few words of explanation to the effect that the audience was expected to do the singing, I gave the signal to the accompanist to begin the music of "L'Inno di Garibaldi" and at the words "all'armi" about a dozen timid voices in the front row made the intonation while nearly everyone else in the place was closely inspecting his neighbor to see what HE would do. I stopped to explain further that inasmuch as we were rather new at this business we would play school for a few minutes and sing those first words over until they could be heard all the way up to the footlights; the second attempt brought forth about 200 more confident tones and the third time (the charm) nearly everybody who could do so let go a wild cry "all'armi" (to arms), then off we went with the first verse, the entire audience rising to its feet, many stopping singing to cry "Viva l'America," "Bravo," etc. After the verse they applauded vigorously and cries of "bis" were heard in various parts of the house and we had to do it over!

CHARLESTON HONORS ITS MUSICIAN-HEROES

Orchestra Reunited for First Time Since War at Memorial

CHARLESTON, W. VA.—Dignified and artistic were the services held Sunday afternoon in the Burlew Theater as a memorial to the late Corporal Harry Carl Froelich and Ernest Page Saunders, Charleston musicians, who lost their lives in service overseas. The memorial was in charge of the Charleston Symphony Orchestra and the American Federation of Musicians, the major portion of the concert being given by the Charleston Symphony Orchestra, which appeared for the first time since our entrance in the war.

Preceding the concert a band of fifty pieces paraded through the city streets and played in front of the theater. The musicians then occupied seats in the front

part of the house, which was crowded with friends of the two men and music lovers.

The program opened with singing of the "Star-Spangled Banner" by chorus and audience, with the orchestra accompanying. The first concert number proper was the beautiful "Unfinished Symphony" by Schubert. Following a short address by the Rev. Ernest Thompson, pastor of the First Presbyterian Church, parts of Mendelssohn's "Hymn of Praise" were sung by an excellent chorus, accompanied by the orchestra. Two selections from "Peer Gynt," "Morning" and "Asa's Death," were then played by the orchestra, which was followed by the audience joining in the singing of the national anthem.

The concert was an innovation, and a beautiful form of service. It served also to assemble the majority of the members of the old symphony orchestra, which was dissolved when America entered the great war and when many of the players joined the colors.

W. S. Mason is the conductor of the symphony orchestra. The memorial arrangements were almost entirely in his hands, and the dignity of the program and its interpretation were a personal triumph for him.

Another College Head Speaks Up for Music

President Neilson of Smith Declares Music Is Vital Educational Asset

DR. WILLIAM A. NEILSON, president of Smith College, believes wholeheartedly in music's value to the college student and in its importance as a college study, as his answers to MUSICAL AMERICA'S questionnaire show. The questions put and Dr. Neilson's replies are as follows:

Question. Do you conceive of music as a vital educational asset, such as, say, mathematics?

Answer. Yes.

Q. Do you think the generally prevailing official attitude toward music in American colleges takes full account of music's cultural and educational value? That is, does music get a square deal?

A. No.

Q. Does music, in your opinion, deserve a more important place in the curriculum than it is generally accorded?

A. Yes.

Q. What do you feel to be the college's music department's most distinct contribution to the college?

A. At present training in taste and appreciation.

Q. Don't you think the college is an ideal place to mould genuine music-lovers and that the making of music and art-lovers would fill a pressing need in our national life?

A. Yes.

Q. Would your college be willing to co-operate with an organized movement looking to establish credits for properly standardized music study (both home and school room) for school and high school students?

A. Smith College already gives such credits.

DE FEO GIVES NEW HAVEN FIRST OPERA IN YEARS

Conductor Lebegott-Rossi and Artists of New Company Applauded at Week's Performances

NEW HAVEN, CONN., June 6.—After a lapse of five years this public has been reawakened to the charms of opera by an enterprising impresario with a splendid company.

The De Feo Grand Opera Company, headed by George De Feo, has on its roster singers who are gifted with voices of exceptional worth. While it is true that it has had to borrow some of the more prominent members, the opera company that has just completed a most successful season of two weeks in New Haven, has given to the city the operas familiar to all in productions of unique excellence. The company uses only the newest scenery, costumes that really fit, and an orchestra conducted with charity toward the singers. Special mention should be made of the sterling work of the general musical director, Eduardo Lebegott-Rossi, whose work in all the operas presented here was always of the highest musicianship. Emilio Volpi, the assistant director, also distinguished himself.

The operas presented at the Hyperion Theater were "Il Trovatore," "Rigoletto," "Cavalleria," "Pagliacci," "Lucia," "Carmen," "Traviata" and "Barbiere di Siviglia."

In offering these productions at popular prices Mr. De Feo states his aim is to give the people, though at great personal expense to himself, operas that they desire, produced on an elaborate scale. In England Mr. De Feo was in charge of many of the late George Edward's productions. Prior to that Mr. De Feo sang in many of the leading opera houses of Europe.

On Monday evening, May 26, the company gave "Il Trovatore" before an audience of fair size. In spite of the fact that several enterprising hoodlums of New Haven took it upon themselves to start a riot which grew quite stupendous, "Rigoletto" on Tuesday evening was one

of the most brilliant of the productions. The singers, among them Mme. Garavelli, Mme. Francis, Mme. Gentile, Mme. Sciarretti, Mme. Valenti, and Mme. Quintina, all earned the ovation given them by the enthusiastic audience.

Henriette Wakefield, on Friday, together with Marian Veryl, Carl Formes, Dorothy Francis and S. Sciarretti, were the artists who did more than justice to "Carmen," and gave a large audience great enjoyment by their artistic interpretation of their rôles. Miss Wakefield is an artist to her finger-tips. Marian Veryl, though a bit nervous at the start, took the rôle of *Micaela* admirably. This was Miss Veryl's début in "Carmen," and a conspicuously brilliant one, too. Dorothy Francis, remembered for her work with the Society of American Singers, in the rôle of *Mercedes*, was excellent. The work of Helen York a young American coloratura, will bear watching.

It is to be hoped that when the De Feo Opera Company makes its fall appearance in this city in another season of opera, larger audiences will be the rule. The lack of patronage was a most distressing detail in New Haven's grand opera season.

A. T.

David Stanley Smith Succeeds Parker as New Haven Symphony Head

NEW HAVEN, CONN., June 5.—David Stanley Smith, professor of theory in the Yale School of Music, has been made conductor of the New Haven Symphony Orchestra, succeeding Horatio W. Parker. Mr. Smith is held in high esteem by local musicians, who are confident that he will prove himself to be fully capable of fulfilling with distinction his duties at the head of the local orchestra. The management of the orchestra should be congratulated on the appointment of Professor Smith.

A. T.

At his recent recital at Steinert Hall, Boston, Thomas A. Quinn, tenor, sang a large number of American songs. Among these were Vanderpool's "Values," Victor Herbert's "Molly," Ward-Stephens's "Christ in Flanders," and two H. T. Burleigh songs, "Under a Blazing Star" and "The Young Warrior."

MARIE SUNDELIUS

Soprano of the Metropolitan Opera Company Demonstrates Her Sterling Worth in Opera, Oratorio and Concert

As Soloist in Gounod's "Gallia" at Good Friday Concert at Metropo'tan Opera House

New York Tribune, April 19, 1919:

Gounod's "Gallia," composed when France was bewailing defeat at the hands of Germany, is a lamentation. It was sung with solemn loveliness by the choir and Mme. Sundelius. This sterling young artist also sang the soprano solos in the "Stabat Mater." With the small opportunities offered during the opera season she has raised herself high in the admiration of the judicious lovers of singing, but in this concert work her voice and art were both exquisite.

New York Times, April 19, 1919:

Marie Sundelius sang the solo parts in a manner worthy the Metropolitan traditions, where it was long ago one of Emma Eames' great achievements.

Brooklyn Eagle, April 19, 1919:

Of the soloists Marie Sundelius accredited herself best. Throughout the afternoon she adhered to the style these compositions demanded.

Soloist in "The Creation" with the Handel and Haydn Society, Boston, and at Smith College

Boston Globe, April 21, 1919:

Marie Sundelius was in good voice and there was generous applause when she sang "The Marvelous Work Behold." Later she was heard in the trio, "The Heavens Are Telling the Glory of God." Mme. Sundelius' middle register is unusual. There is a bell-like quality at times in her notes. Always, the enunciation is distinct and the voice holds true throughout. She puts feeling into her work, too.

Springfield (Mass.) Republican, May 15, 1919:

The choice of Mme. Sundelius for the soprano part in "The Creation" was in every way happy. Her beautiful, brilliant voice is of exactly the right timbre and her sure artistic singing was the precise type which the audience needs. She neither hurries nor drags the time; recitative passages are to her no pitfall. A trio of soloists with so crisp and elegant a style as hers would save time enough to give the whole work, instead of leaving the conductor with no choice, as the minutes pass, but to curtail the third part of the oratorio. A word of separate praise might indeed be given to all she sang, but mention must be made of her aria, "On Mighty Pens," which recalled Emma Juch at her best.

IN OPERA

New York Evening Mail, April 16, 1919:

Marie Sundelius as *Micaela* did perhaps the best singing of the evening, especially in her timid aria of the third act. She is by far the most satisfactory flaxen-haired country girl that the Metropolitan stage has seen since Lucrezia Bori's one memorable appearance in the rôle.

New York Times, April 15, 1919:

Marie Sundelius proved a charming *Micaela*. What pleasure it is to hear the rather pallid music allotted to the hapless young person sung with such admirable art as sweet Marie's.

New York American, April 15, 1919:

Marie Sundelius sang two arias of *Micaela*, sang them remarkably well. One evoked much applause. It was well deserved. From a purely vocal point of view she outshone her more conspicuous associates.

IN CONCERT

Cleveland Plain Dealer, Feb. 24, 1919:

Although the club contributed a number of selections, it kept for the most part modestly in the background, leaving the figurative center of the stage to Marie Sundelius, a native of Sweden, one of the Metropolitan Opera Company's sopranos (one of the best of them, we are safe in saying), and no doubt the most distinguished musical representative of her race in this country.

Mme. Sundelius is a delightful singer. Her style is the finished style of the vocalist trained in the best schools, with the added charm imparted by a singularly attractive individuality in her performance.

Mme. Sundelius' voice is a lyric soprano, lovely in quality throughout its entire compass, clear, telling and vibrant in its upper register, which is also devoid of any suspicion of shrillness, and warm and of very considerable volume in its medium range.

It is a voice that might be classified, indeed, as a dramatic soprano, in so far as power and potential intensity are concerned. The dividing line between lyric and dramatic sopranos is often little more than an imaginary one, and depends not infrequently on the music the singer elects to sing.

Last night Mme. Sundelius began with the "Bird Song" from "I Pagliacci," and so, for the time being at least, she should be classed with the lyric sisterhood. It was beautifully sung, and Mme. Sundelius was not less admirable in a well-chosen group of songs that followed. The Swedish soprano evidently knows how to get together an interesting, varied and unhackneyed list of songs.

Cleveland Press, Feb. 24, 1919:

Marie Sundelius has appeared here in the Friday morning musicales, so that one knew what to anticipate upon this occasion, and it needs only to be stated that this charming artist strengthened the good opinion formed through her former appearance.

Her vibrant tones attained some glorious climaxes in songs which she sang with delightful artistic finish and temperamental coloration. Personally considered, I know of no voice possessing greater beauty of tone or sympathetic charm, and her ingenious use of it makes of her singing a veritable source of delight.

Nedda's aria from "Pagliacci," with which she opened the program, afforded her abundant opportunity to exploit to the uttermost the birdlike quality of her voice. In later groups of songs of Coquard, Grieg, Cadman, Brown and some Swedish songs of Berger and Soedermann, she displayed such versatility in interpretative moods as emphasized her refined artistry and dramatic brilliancy in climax building.

To her finished artistry she adds a personality of such ingratiating charm and unaffectedness as makes the combination irresistible even to a callous-hearted critic.

Her reception by the audience was more than cordial. It was enthusiastic.

Syracuse, N. Y., May 26, 1919:

Mme. Sundelius is a charming artist. Since an earlier appearance here she has become one of the important Metropolitan artists, and her work last night was finished and most charming in every respect. She can sing grand opera arias and songs equally well, and her part of the program was exceptionally well chosen. Her voice is fresh and full, equal to big things, and always handled with a delightful sense of artistry. She sang an aria from "Carmen" with rare charm, and her songs by Ganz, Spross, Grainger and other well known composers were a real delight.

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Democratic Politicians First to Enter the Field on Behalf of a Ministry of Fine Arts and a National Conservatory

If anything could show, in the most convincing manner, the value of such an organization as the Musical Alliance and the power that it has already evolved, it is that leading politicians are taking up some of its aims and introducing bills into Congress.

As was seen in the report in the last issue of MUSICAL AMERICA, Senator Duncan U. Fletcher, of Florida, has introduced into the Senate a bill providing for the establishment of a National Conservatory of Music and Art. The measure is broad and provides for five government institutions for the education of advanced pupils in music in all its branches, vocal and instrumental. It also has provision that the director-general of the conservatory be designated by the President of the United States, with the approval of the Senate, as Secretary of Music and Fine Arts in his cabinet.

The attention of politicians in Washington was unquestionably drawn to the matter by the fact that when the President of the Alliance spoke before some 2500 people in Washington, after the Arts Club there had taken the matter up and endorsed his appeal—and the question was pointedly put to the audience, did they or did they not want a Ministry of Fine Arts? the whole audience rose and unanimously expressed its endorsement. The news spread in Washington that here was something which demanded attention and recognition.

Politicians do not act for sentimental reasons. They owe their position and power to voters. Hence, with them an expression of opinion by voters is everything. If they believe the voters of any district, or state, or especially of the nation, want something they are quick to act. But not till then. It is because of the publicity that has been given to the demand for a Ministry of Fine Arts, more particularly recently, as we know, at the great meeting of the Federation of Arts at the Metropolitan

Museum of Art, that astute politicians, who are always on the lookout for anything which might be of advantage to them individually, or to their party, began to feel that the time had come when the cause of culture and the cause of education demanded attention.

This is seen, too, by the introduction of bills into Congress calling for the appropriation of \$100,000,000 to aid the cause of general education in the public schools. And it is receiving very careful attention.

From present appearances, it would look as if the Democrats had stolen a march on the Republicans in the matter.

One thing is certain. The cause of musical progress in the United States has received an impetus whose importance and value cannot be over-estimated. And this is proven by the fact that some of the ideas and ideals for which the Musical Alliance stands have now become part of the practical politics of the day. They no longer belong in the category with things which are all right in their way, or to which it may be advisable to give some attention later on, when more important matters have been disposed of. That period has now passed.

The questions of music, art, of musical education, of the establishment of a Ministry of Fine Arts, of a National Conservatory of Music, are now within the scope of the activities of intelligent Congressmen and Senators. They belong to the affairs to which they must, whether they like it or not, give attention and consideration. They can no longer be ignored.

John C. Freund

President the Musical Alliance of the U. S.

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Enclosed find M. O. for \$1, the amount of my subscription for the ensuing year to a cause which, in all truth, is one of the most vital and important ever promoted in America.

Know that I consider the amount all too small in helping to further your already successful efforts.

EDNA F. CLARK.
Millersburg, Ohio, June 2, 1919.

The Great Cause

It gives me great pleasure to assist in the work of the "great cause" by trying to prove to my friends here how fine your paper is and how worthy the work of the Alliance. Shall make every effort to influence many more. Enclosed are three subscriptions for the Musical Alli-

ance of the United States, from Miss Phoebe Frazer, Mrs. C. W. Frazer and Mrs. Virginia Frazer Boyle of Memphis, Tenn.
MRS. JASON WALKER.
Memphis, Tenn., May 31, 1919.

Noted Memphis Piano Dealer Joins

Enclosed please find check for one dollar for membership in the Musical Alliance of the United States.

O. K. HOUCK.
Memphis, Tenn., May 20, 1919.

Beethoven Club of Memphis Joins

I enclose one dollar for membership in the Musical Alliance of the United States.

MRS. J. F. HILL,
President of Beethoven Club.
Memphis, Tenn., May 17, 1919.

The Work Has Been Exceedingly Good

Enclosed please find my dollar for my second year's subscription to the Musical Alliance. The work has been exceedingly good in the past year and I am glad to be a member of the organization.

LOUISE E. FRIEDENBURG.
Winfield, Kan., May 13, 1919.

Greatly Interested

I enclose herewith my check for \$2, in payment of my dues in the Alliance until Dec. 15, 1920. I am greatly interested in the aims of the Alliance and wish it every success in the years to come.

CHARLES LEARNED,
Organist Asbury M. E. Church.
Watertown, N. Y., May 29, 1919.

From "A Plain Working Woman"

Enclosed find check for \$2 for membership in the Musical Alliance, for my wife, Mrs. Milka Poloncer Schneid, a record singer for the Victor talking machine, and myself, a plain working man and music lover. Wishing you success,

JOS. SCHNEID.
New York, June 2, 1919.

May It Prosper

Enclosed please find one dollar for the Musical Alliance. May it prosper and always pursue a high standard of art and be prompted by unselfish warm-hearted motives.

GEORGE KRUGER.
San Francisco, Cal., May 7, 1919.

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Coaching—An Arduous Art

Noted Authority Defines Qualifications of a Concert and Operatic Coach—Few Singers Know Roles at Rehearsal

By ARTURO PAPALARDO,
Conductor and Coach

VOCAL coaching in operatic and concert repertoire constitutes in itself the act of giving special instruction or training to a singer who is preparing to go before the public and to exhibit there the highest degree of artistry. It is clear, therefore, that in order that this special training may be given, the assistance and the work of a specialist are required, so as to make sure of those ultimate results. Before making a definite statement as to what I understand a vocal coach in operatic and concert repertoire to be, I must state here that it is necessary to differentiate between the knowledge and requirements of concert work and that of the operatic stage.

The two fields stand quite apart and they furnish an artist with entirely different experiences. Yet both fields can be covered by an artist under the training of a musician who has the technical requirements and necessary experience and can therefore specialize in the two branches. I want to speak now of the requirements of an operatic coach.

Coaching for Opera

One of the mainsprings of successful operatic coaching is without doubt the ability on the part of the coach to train the artist in his rôle, *at the piano*, under the same rules as when he will have to sing it under the conductor's baton along with the orchestra.

My personal experience as an operatic conductor and coach has been that upon the first rehearsal most of the principals, while professing to know their parts, yet find they do not know them at all. By which I mean that they would know the whole thing by heart,

probably, as far as words and music went, but only when apart from the orchestra! They were totally "at sea" when required to sing their rôles *with* the orchestra. Those artists, instead of having gone to a specialist to coach their parts, had gone probably to a very fine pianist or perhaps a vocal teacher. The essential points and the vital training necessary to enable the artist to be a part of the whole ensemble were entirely lacking. The result being that I, in the end, had to do the real coaching myself and prepare every single part so that each would co-ordinate with the whole.

Competent training is what operatic aspirants and artists in general need in order to stand prepared, as they must, to go on and appear in an operatic rôle on twenty-four hours' notice and, as often happens, even less. Operatic coaching comprises the knowledge of ensemble work, promptness of attack and art of dialogue, the keeping of an even, concerted movement (although elastic), correct phrasing, artistic effects, traditional rules, correct cuts and harmonious interpretation of the character to be interpreted. These are but a few of the requirements expected of an operatic artist, and only under the training of an operatic coach can they be obtained. But, most important of all, operatic coaching must be done under the constant vision of a bâton, which, although flexible, will inexorably mark its time and will not wait for unnecessary dragging and any other faults of the improperly prepared singer. The artist must be trained beforehand to sing his rôle with legitimate effects, without sacrificing the rhythmical structure of the accompaniment, namely, the orchestra.

Consequently I come to the conclusion that an operatic coach must have conducting experience in order to prepare

the artist efficiently so that he need have no fear of surprises in the end. The requirements of a vocal coach in concert repertoire are, however, if not less, infinitely diverse. He must, above all things, possess the gift of a great imagination in order to visualize clearly the picture that the words of a song convey. And the picture must be vivid so that the colors can be varied. The intellectual faculties of a coach must suggest to a singer the proper expression to be given a song.

True, the secret of the successful rendition of a song lies in the power of the singer to establish an atmosphere and hold the audience. But how, may I ask, unless such an ideal result is attempted while coaching, can it be hoped for later? It is here that the coach must insist (after the song has been memorized) that the singer make her trial at its rendition. The coach must assume the "rôle" of audience and then he can fairly take account of the capacity of the singer and realize her immediate needs.

Self-expression through the medium of a song must be derived, as I said, from the power of the mental picture that the words of a song have conveyed.

In this way the coach will be able to agree or disagree with the interpretation the singer is giving and also to correct most of those emotional effects which, as a rule, are overdone by the majority of unresourceful singers. Finally, let the coach emphasize this to his singers, "The fountain of your expression is inextinguishable and the effects to be derived from the text of a song are unlimited, provided you are inspired with the ardent desire of appealing to the soul of your audience."

Galli-Curci Rebuts Husband's Charges

CHICAGO, June 5.—Amelita Galli-Curci to-day, through her attorney, denied all charges made in a recent answer to her bill for divorce filed by her husband. At the same time she filed in the Superior Court an affidavit alleging that Curci has \$25,000 in Italian securities which rightfully belong to her. She asked that \$15,000 of this amount be paid to her at once as her support pending determination of her action, the remaining \$10,000 to be paid when the case comes to final settlement. The divorce action comes up for hearing June 17.

CENTURY THEATER TO GO TO THE HIGHEST BIDDER

Playhouse, Planned to Elevate Drama, Has Had Checkered Career Despite Magnates' Backing

Another chapter in the varied history of the Century Theater at Sixty-second Street and Central Park West, New York, was closed on June 4, when announcement was made that the playhouse is to be sold to the highest bidder. Originally known as the New Theater, with the backing of Otto Kahn, William K. Vanderbilt and other financial powers, it began as the home of high class productions designed to elevate the drama in the United States. In the first two years of its existence it is said to have lost \$400,000.

It had been originally designed with the idea of turning it into a home for grand opera; and for a time the Aborns produced opera in English there. Afterwards, owing to its great size, it was used to shelter elaborate spectacles. Finally it held musical "scenes" of the largest scale.

The theater is involved now in a foreclosure proceeding brought in the Supreme Court by the Equitable Trust Company. The appointment of a receiver is also requested. William K. Vanderbilt is a defendant, with the New Theater Corporation, in the proceedings.

Kriens Symphony Club Plays at Final Humanitarian Cult Concert

The last of the Humanitarian Cult's Tuesday concerts for this season took place on the evening of May 28 in Carnegie Hall, New York. The Kriens Symphony Club, conducted by Christian Kriens, gave the program. The players are mostly young students. The strings naturally predominate. Both sexes are represented in the personnel. The program was made up of Haydn's Symphony No. 9, Mr. Kriens's own "In Holland" Suite, Mendelssohn's "March of the Priests" and Boieldieu's "La Dame Blanche" Overture. Mary Waterman was heard as soloist in the Mendelssohn violin concerto. Incidental solos were played by Grace Nieman, harpist, and Maud Thompson, organist.

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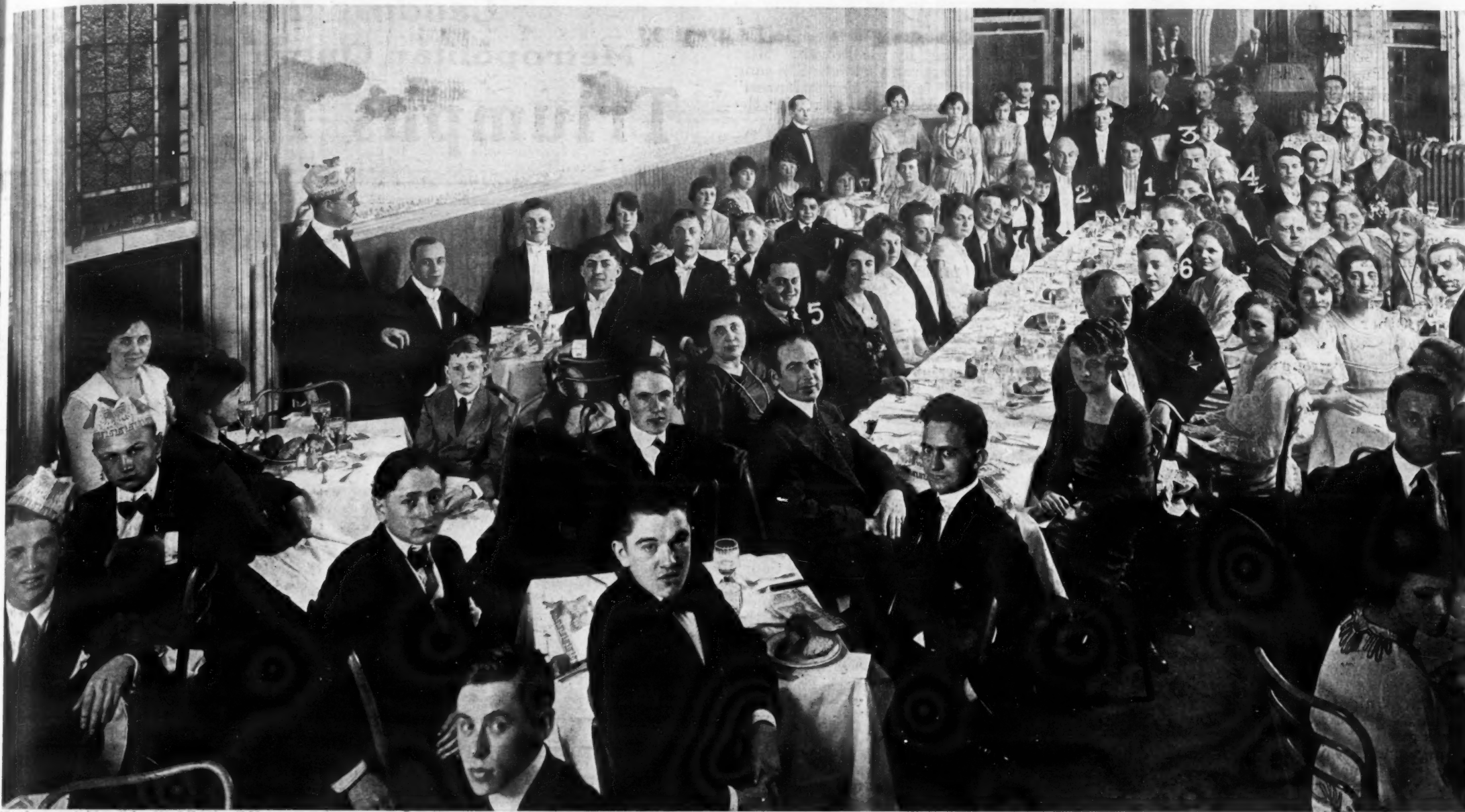
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How the Kriens Symphony Club Gave Its Annual Banquet at the Café Parisien in Honor of the Editor of "Musical America"



Scene at the Dinner of the Kriens Symphony Club at the Café Parisien. No. 1—Christiaan Kriens; No. 2—John C. Freund, Guest of Honor; No. 3—S. Loutos, Toastmaster; No. 4—W. A. Waterman; No. 5—Dr. Mantle; No. 6—Mr. Asmussen; No. 7—Mr. Stiffle

ON Thursday evening that unique organization, the Kriens Symphony Club, of which Christiaan Kriens, the noted musician, teacher and composer, is the conductor, gave its annual banquet at the Café Parisien. Nearly a hundred members of the orchestra, with a few friends, attended. The club, which has been often referred to in the columns of *MUSICAL AMERICA*, was established some years ago by Mr. Kriens, for the purpose of giving opportunity notably to people of modest means, especially young ones, to acquire experience as orchestral players. During its existence the club has done worthy work. Its annual concerts are largely attended, while a number of its members have graduated into our leading symphony orchestras. The fees for membership are very modest, only 25 cents being charged each member for rehearsal, though it is understood the price has now been raised to 35 cents.

At the conclusion of the banquet, Mr. Kriens appointed Mr. S. Loutos, the editor of our leading Greek paper, *Atantis*, toastmaster. Mr. Loutos spoke of the progress the club was making, the good work it had done and the great appreciation it had of its eminent conductor. He then called upon the guest of the evening.

Mr. Freund on rising was accorded a very generous reception. He spoke of the wonderful progress that this country had made in musical knowledge and appreciation in the last few decades, and how, unconsciously to ourselves, we had been advancing on cultural as well as material lines, a fact brought out by the discovery of what this country spends annually on music and the musical industries. Speaking of the musical industries and their marvelous development to the point where to-day they lead the world in quality as well as quantity, he used this as an unanswerable argument to prove that we had advanced and that we were not merely materialistic and grabbers for the dollar, as the Old World was inclined to think.

"For," said Mr. Freund, "with the wage rate against us and the inability

to export our musical instruments, except in rare cases, they could not have been developed as they had been, had there not been a home market for them."

And the fact that there was such a home market proved the greater and ever growing interest in music. Then Mr. Freund gave a few instances to compare the conditions of musical life twenty-five and even fifty years ago in New York and in the country, with what they are to-day, where we almost have a surfeit of great orchestras, opera, concerts. He told how all the great artists of the world who came here are appreciated and well remunerated. He told several humorous stories to illustrate his point that a community could not be made musical by injecting a symphony orchestra into it when it was not prepared for it. He showed how it was absolutely necessary to begin at the beginning. That meant the introduction and encouragement of music in the public school system.

He stated that such work as the Kriens Symphony Orchestra was doing was necessary for a community, because a community was not musical if it imported its music and had its music made for it. It must develop its own musical talent, and in addition to that, must give that talent opportunity. Hence, Mr. Kriens was doing a very notable work in developing orchestral players, who were much needed.

Mr. Freund spoke particularly hopefully of the future musical life of the country and expressed his conviction that in the time to come, just as we had produced some great pianists and singers, so we would also, in time, develop great composers, particularly when the undoubted great latent talent which existed in the country got a hearing, which almost up to the present time it had been denied.

Mr. Freund concluded his address by an appeal to the members present to support the conductor. He said that it was customary with such organizations, whether they were in the musical world or for charitable purposes, to appeal for help to well-known persons of wealth, who received each day in their mail sacks full of such appeals. As a matter of fact, the butler took care of them. None ever reached their destination. What the club should do was to develop a plan by which it could be made self-sustaining,

so that the burden should no longer fall upon the public-spirited conductor, who had carried the load for many years. He suggested that there should be an appeal made by those members who felt that they could not pay more than they were paying to their friends, and that there should be various grades of membership, as was customary with other organizations.

He then called for subscriptions and started the ball rolling with one of \$100 from himself, to help in the work, though he said he was not a rich man by any means. After that he asked for those who would volunteer to try and get contributing members at \$5 a piece. A number of those present at once voiced their willingness to aid in the plan, and before long over \$400 had been pledged, which Mr. Waterman then promised to lift up to \$500. Other contributions were promised, showing that there was every prospect that the club would be able to be on a self-supporting basis from this time out.

At the close of his address Mr. Freund received long-continued applause.

The toastmaster then called on W. A. Waterman, who said that he represented the Boy Scouts in New York and that he was particularly interested in the club, for it was through the club, and through the teaching and encouragement given by Conductor Kriens, that he had discovered that he had a daughter of exceptional musical talent.

The next speaker was Mr. Stiffle, the treasurer of the club, who expressed his satisfaction in being able to help the organization in his particular capacity. He spoke very hopefully of the future and very appreciatively of the work which the club had already accomplished. He considered it one of the most valuable musical organizations in New York City.

And then it came to the turn of Mr. Kriens to address those present. Mr. Kriens, who received an ovation, told the club and the guests that it was a matter of personal pride to him that no less than eight members of the club were now in leading symphony orchestras, while some had been in the trenches. He said that he considered it more important to have such an organization of Americans, mostly young people, than it was to have ten symphony orchestras of imported musicians.

He thoroughly agreed with the view expressed by the guest of the evening, that what we had to do was to develop our own musical talent and not be wholly dependent, as we had been in years gone by, upon foreign sources. Indeed, in the musical world there was to-day, especially in a great city like New York, which attracted the greatest artists of the world, the finest musicians and teachers, altogether too much perfection, while too few seeds were being sown for the future.

He particularly congratulated the members of the club on the fine spirit of the orchestra and the loyalty which had been shown to the conductor. He went into details with regard to the burden that the maintenance of the club had imposed upon him personally, for he had been the one who for years had met the annual deficits, which were serious. There were expenses connected with the organization, the giving of concerts, of hiring halls, getting of music, which were by no means met by the modest dues demanded of those who were the active members of the orchestra.

Another speaker was Dr. Mantle, well known as a pianist and composer. He made a very humorous, and, indeed, informing address. He spoke of his experiences as librarian which he said, while harassing at times, were also an education. Among other things, he said that most people would be surprised to learn that there were notes written for the tympani. So far as he was concerned, he was so interested that he had personally undertaken to teach a man to play the bassoon, so that he might become a valued member of the orchestra. He was greatly applauded for his entertaining talk.

The last speaker was Mr. Asmussen, a Dane, who expressed his gratification at having become a member, and spoke of the value of the organization and how much it had meant to him individually. He thought it incumbent upon all those present to work for the maintenance of the club and to see to it that in the future sufficient funds were raised to carry on the work, which he considered to be of prime importance in the musical life of the city.

Mr. Loutos then declared the function at an end.

AMY ROBSART.

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District in Concert—Noted
Artists Are Engaged

SIOUX FALLS, S. D., June 2.—Amelita Galli-Curci appeared here in recital Friday evening at the Coliseum before a large audience. She was in splendid voice and her songs in English were well received. A great improvement was to be noted in her English diction. She was assisted by Manuel Berenguer, flautist, and Homer Samuels, pianist. The program opened with "L'amour de moi" and "I've Been Roaming" by Horn. "Ah non crede," from "Sonambula," was one of the delights of the evening and gave the audience a thrill at the finish and beauty of the high tone at the end of this number. Other numbers given were "Lo, Hear the Gentle Lark," with flute obbligato, and a group of songs, including "Lullaby," Scott; "The Brownies," Leoni; Homer Samuels's "When Chloris Sleeps," and Valse Song from "Romeo et Juliette," this last being a great favorite with admirers of Galli-Curci's voice. She graciously gave "Annie Laurie" as an encore. The "Mad Scene" from "Lucia" was the last number on the program and was sung as no other artist can sing it. After prolonged applause she gave "Home, Sweet Home," playing her own accompaniment, as the final encore of the evening. This is Mme. Galli-Curci's second visit to Sioux Falls in two years, and she was greeted with a full house, which testified to her popularity with Sioux Falls music lovers.

The second annual concert by the Choral Union of the South Dakota District of the Norwegian Lutheran Church was given at the Coliseum Saturday evening under the direction of J. Arndt Bergh of the Augustana College, Sioux Falls, assisted by Martha Reishus, mezzo-soprano; Marie Toohey, violin, and Lulla Glimme, pianist.

The program opened with "A Mighty

Fortress Is Our God," Luther, by audience and chorus. The united choir of 400 voices sang "Judge Me, O God," Mendelssohn; "Seelige Paaskemorgen," Paderewski; "O Day Spring," Stainer; "Du vaere lovet," Christianson; "Great and Glorious is Thy Name," Mozart, and concluded with "The Star-Spangled Banner," arranged by Christianson. The choruses were very well sung and Mr. Bergh is to be congratulated on the splendid showing he has made with so few rehearsals. Miss Toohey played a Romance by Wieniawski; Serenade by Drdla and Minuet by Beethoven. Miss Reishus was the soprano soloist. She sang "Air de Beatrix" from "Etienne Marcel" by Saint-Saëns. Her solo work with the chorus is worthy of special mention.

Miss Lulla Glimme of Madison, S. D., head of the piano department at the Normal School, played "In Autumn" by MacDowell and the Nocturne in A Flat by Liszt. Miss Glimme charmed all with her pleasing playing.

Mrs. W. H. Booth, the local manager of the Artists' Course here, is arranging for her next season. It is rumored that we are to have the pleasure of hearing Mme. Schuman-Heink, the Zoellner Quartet, Little Symphony and Russian Ballet, and three other attractions in next year's Artists' Course. It is very gratifying to note the interest shown in these concerts and speaks well for the appreciation and co-operation of the music-loving public that Mrs. Booth has made a success of bringing to Sioux Falls the leading artists and at very reasonable prices. O. H. A.

Supreme Court Refuses to Reinstate Bremer in Union

Justice Lehman, in the Appellate Division of the New York Supreme Court, refused on June 6 to sign a mandamus order for the reinstatement of Alexander Bremer in the Musical Mutual Protective Union. Bremer had been a member of the union for over fifty years and was until a year ago president of the New York local. He had a year ago, it was charged, "expressed a wish for England's defeat in the war" and his expulsion followed. Although Bremer's attorney told how the musician had shown his patriotism in selling Liberty Loan bonds, inducing fellow countrymen to become citizens and actually causing the enlistment of 2400 men, Justice Lehman refused to interfere.

Norman Arnold

American Tenor

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Festivals

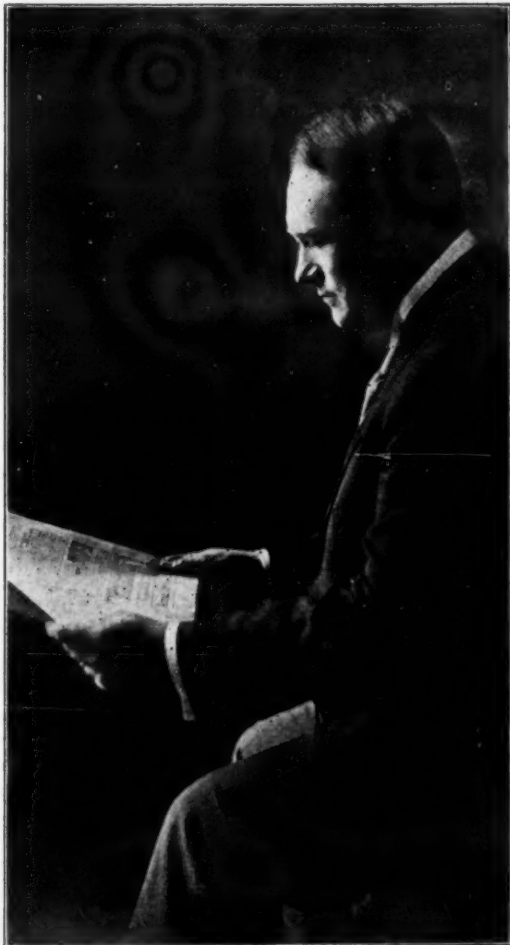
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Norman Arnold is a tenor of rare charm. He has a fine presence, and manly, sympathetic voice, clear-cut diction and engaging style. Mr. Arnold opened his program numbers with a tender song, "Dear Lad o' Mine," that immediately won his audience. He followed with the "Bedouin Song," and again stirred his audience with its spirit and abandon. In the final programmed number he won entire approval and enthusiastic applause. In the now popular song, "There's a Long, Long Trail," he brought sympathetic insight that with his clean-cut diction and pleasing manners, gave new beauty to a widely sung air.—BANGOR DAILY NEWS, Nov. 19, 1918.

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ECHOES OF MUSIC ABROAD

Melba a Greater Favorite Than Ever in London—Powerful Beecham-Coates Combination Promises Fresh Impetus to Cause of Opera in English—London Proud of New Native Tenor at Covent Garden—Landon Ronald Is Chosen Conductor of the Scottish Orchestra Now Reviving—New South Wales Grants Henri Verbrugghen Substantial Subsidy for a Permanent Orchestra—San Carlo's Brilliant Season Under Mascagni Comes to an End—Opera Through June in Bilbao

NELLIE MELBA is more popular than ever in London this season, if that were possible. For five years Londoners had not heard her and the reception accorded her on the opening night at Covent Garden was almost unprecedented in British operatic history. So many, indeed, were the letters, telegrams, flowers and other expressions of congratulation she afterwards received that she resorted to the columns of the daily papers as the only possible means of acknowledging them all.

Just one week later Dame Melba had a birthday, part of which she spent at the Guildhall School of Music. There Director Landon Ronald, who as a young man came over here as her accompanist on one of her tours, had arranged a birthday party for her.

It is now thirty-three years since Melba made her debut in London as Nellie Armstrong, the young wife of an army captain. It followed close upon her debut at the Théâtre Royal de la Monnaie in Brussels.

Beecham and Coates a Strong Combination for English Opera

Overshadowing all other recent developments in the English musical world the supremely significant fact of Sir Thomas Beecham's engaging Albert Coates to be his co-worker and adviser in all his operatic enterprises stands forth as a fresh guarantee for the immediate future of opera in English in the British Isles.

It will be an extraordinary team—Beecham and Coates. Both men are still young, both are men of an immense capacity for work, both are men of vision.

Sir Thomas has proved himself an excellent conductor and impresario, and he has the Beecham millions back of him—a rather important fact in itself where opera is concerned. Coates, after studying under Nikisch and serving an apprenticeship in Mannheim, spent years in Petrograd as conductor-in-chief at the Maryinski Theater, the Imperial Opera before the revolution. There, it is said, he had charge of all the productions, he trained the soloists, he taught the chorus and the orchestra and in an artistic sense was monarch of all he surveyed. During his student days in Germany he studied the pianoforte with the lamented Teresa Carreño.

Before he accepted the Beecham offer Coates had received half a dozen offers from organizations in this country looking for a conductor. The opportunity involved in the Beecham proposition evidently marks the realization of a long-cherished dream for him.

To the London *Daily Telegraph's* music critic he confessed the other day that it has always been one of his fondest wishes that there should some day be real national opera in England—opera sung in English, performed by English artists, and listened to with appreciation by an English public, and that when that time came it should be his lot to help in this great work with all that was in his power.

"This wish went so far with me that when the director of the Petrograd Opera, about six months before the revolution, offered me a new contract for five years, I told him that I could not bind myself for so long, as I was convinced that after the war there would be a strong national movement in music

in England, especially as regards opera, and that, should my supposition prove true, I, as an Englishman, would feel it both my duty and my privilege to do all I could to help music in my native country. Moreover, I said, it would be no use my staying in Russia, as I should not be able to give my mind properly to music there because my whole heart would be in England with the English work.

Covent Garden's New Native Tenor the Talk of London Town

Tom Burke, the new tenor who seems to have made an extraordinary success at Covent Garden, is not an Irishman after all, but a native of Lancashire. After studying in London he went to a teacher in Milan, where he made his debut in opera. Later he sang in Naples and, more particularly, Palermo, under



PARIS PRESENTS DUBOIS ORATORIO FOR THE A. E. F.

Recent efforts in Paris for the entertainment of the American men included a performance of Dubois' oratorio, "The Seven Last Words," conducted by Gustin Wright, at the American Church of the Holy Trinity on the Champs Elysées. Most impressive was the presence of M. Dubois, who himself conducted the prologue, with force and virility, despite his eighty-two years. The soloists were the favorite, Mme. Bureau-Berthelot, Mme. Madeleine Roy, Joseph Jenkins and J. Byrne. The church was crowded with Americans for the occasion, more than 1700 persons responding constantly to the fine choral work.

"I was never able to believe the theory that was so often and so mercilessly dinned into one's ears in former days, that it would be impossible to give opera in English, because nobody would go to hear it. I never could see why, since in France, in Russia, in Italy, and in all other countries, the whole repertoire is sung in the native language with perfect success, it should not be able to be done in England.

"I came back from Russia about three weeks ago, and a great surprise awaited me. One of the first things I did was to go to Drury Lane to hear the English opera. I heard a performance of 'Romeo and Juliet' that was excellent in every way—singers with splendid voices, all evidently in love with their work, singing well, acting well, an absolutely first-class orchestra and chorus all perfectly at home in opera, and Sir Thomas Beecham conducting as I have never heard 'Romeo and Juliet,' which I always considered a dull opera, conducted before.

"There can be no appreciation too high for the work that Sir Thomas Beecham has done. He has put English opera on its feet—a monument that will stand, and I can see no reason why this opera should not in time become one of the best in the world. Of course there is still much to be done, and I consider this remark no disparagement of the work done already. We have not only to build up a large repertoire of foreign operas in English, but an English national opera, to be perfect, must have an English national repertoire, works written by English poets with music composed by English musicians."

Leopoldo Mugnone, the chief Italian conductor at Covent Garden this season.

This young tenor's career affords at least one striking illustration of the workings of the law of compensation. Some seven years ago the chorus-master of the Hallé Concerts in Manchester refused Burke's application for membership in the Hallé chorus. The other night, at the opening of Covent Garden, Burke, singing *Rodolfo* to Melba's *Mimi*, was unmistakably almost as much the object of the audience's delirious enthusiasm as Dame Melba herself.

And now it would be interesting to know whether this revenge of Time has shaken the Hallé chorus-master's faith in his own judgment and powers of discrimination?

* * *

Landon Ronald Appointed Conductor of the Scottish Orchestra

At last after much scanning of the horizon, the promoters of the Scottish Orchestra, which is about to come to life again after four war years of suspended animation, have picked their man for the conductor's desk. The choice has fallen upon Landon Ronald.

This position is one of the most desirable of its kind in the United Kingdom, partly because it is one of the most lucrative, partly because the organization is one of the best of the permanent orchestras. Its new season is to begin on Nov. 26 and continue through to the end of February, with an average of four concerts a week during that time. Fifty-two concerts in all are to be given. While Glasgow, Edinburgh, Aberdeen and Dundee are its principal concert

centers, some of the lesser cities also are to be visited.

The duties of his new post will require Mr. Ronald to take a three months' leave of absence every winter from the Guildhall School of Music, of which he is director, but the authorities of that well-known London institution have readily granted him that privilege. As the Guildhall School has a month's vacation regularly at Christmas time Mr. Ronald will be absent from his post there only two months in the last analysis. Sir Frederic Cowen, one of his predecessors as conductor of the Scottish Orchestra, and now a member of the Guildhall School faculty, will take his place during his absence.

The Scottish Orchestra was founded, according to the London *Daily Telegraph*, in 1893, with George Henschel as its first conductor. After two years' service he was succeeded by Wilhelm Kes, and he, in turn, three years later, by Max Bruch, who showed characteristic lack of tact in the way he berated the people among whom he was making much more money than he could have earned in his own country. For some years before the war and one season

after it started the orchestra was conducted by the Polish Emil Mlynarski, while great conductors also appeared from time to time.

Landon Ronald is a half-brother of Henry Russell, director of the Boston Opera during its somewhat troublous career.

* * *

San Carlo Ends Its Successful Season Under Mascagni

The San Carlo in Naples brought one of the most brilliant seasons in its history to a close the first of May after having given 113 performances, often operas, since the 26th of December.

Numerically "Aida" led all the rest with thirty performances. "Fedora" stood second in point of popularity with seventeen; "Madama Butterfly" had fifteen; "Lodoletta," fourteen; "Un Ballo in Maschera," ten; "I Puritani," seven; "Amico Fritz," seven; "Isabeau," five; "La Bohème," five, and "Don Pasquale" three.

Here at any rate Mascagni outranked Puccini, both in the number of works by which he was represented and in the total number of performances of them. As a matter of fact, Mascagni was the principal conductor for the season, personally presiding over forty-seven performances, while Scognamiglio conducted thirty-four and three assistants cared for the rest.

Tenor star guests were Alessandro Bonci and Tito Schipa, who will be new to Chicago next season, while a young tenor named Tommasini appearing in the closing weeks showed gifts of promise.

[Continued on page 20]

TILLY KOENEN

IN AMERICA, SEASON 1919-1920

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ECHOES OF MUSIC ABROAD

[Continued from page 19]

Dino Borgioli, Benjamino Gigli and Fusiati were other tenors heard.

Tina Di Angelo, formerly of the Campanini forces, made an outstanding success as *Ulrica* in "The Masked Ball," in which Giannina Russ, of other Manhattan days, also had one of her best rôles. Ayres Borghi-Zerni, the new coloratura soprano now at Covent Garden; Nera Marmora, a lyric soprano popular with the Neapolitans; Alberta Carena and Alice Zeppilli were also heard during the season.

* * *

Bantock Writes the Music for Arnold Bennett's New Play

Incidental music plays an important part in Lillah McCarthy's London production of "Judith," Arnold Bennett's new play. It has been composed by Granville Bantock.

By way of an introduction to a long dissertation on this English composer as "a musical Nereus," a writer in *Musical Opinion* makes an interesting differentiation of genius. There are, he points out, two types of genius. There is the man who sees in living vision one aspect of truth or beauty by an intense, penetrating gaze, and devotes himself to driving home to the souls and hearts of men that supreme aspect of the reality; and there is the man to whom life is a subtler, more elusive thing, and the vision every varying in hue and outline, and needing ever ready Protean changes, doublings and windings of thought, to clothe it in words or in any other vehicle of art.

"Of the first class are such poets as Æschylus and Dante, such teachers as Zarathustra, Moses and Mohammed, such musicians as Handel, Brahms, or in a more lyrical vein Schubert, who is, as it were, an incarnation of the lyric muse. Of the second class are Shakespeare and Homer; Buddha and Plato; and, among

musicians, Bach, Wagner, Liszt and Bantock."

* * *

Verbrugghen Gets Government Subsidy for Orchestra

Sydney is making rapid strides forward as the music center of Australia. Henri Verbrugghen, who conducted an orchestra concert at Carnegie Hall when visiting New York a year ago, evidently had a vision when he accepted the post of director of the new Conservatory of Music established by the Government of New South Wales a few years ago, and he has bent all his energies to realize it.

When he first went to Australia Verbrugghen took with him three other musicians who with himself constituted an excellent string quartet, and it was not long until he had created the nucleus of an excellent orchestra.

Now the announcement has been made that the Government of New South Wales has granted Mr. Verbrugghen a subsidy of \$57,500, to be devoted to maintaining a permanent orchestra. Melbourne is envious, for the Australian capital has been trying vainly for a long time to raise the necessary funds to support an orchestra worthy the city's position in the commonwealth.

* * *

June Opera in Spain

Bilbao is having an opera season of a month's duration. With Mascheroni as the music director, the company includes two Spanish singers, Maria Slacer and the pyrotechnical Elvira de Hidalgo, and also Rosina Storchio and Geneviève Vix, who is popular in Spain, among its sopranos. Taccani, one of Oscar Hammerstein's tenors at the Manhattan, and Carlo Galeffi, the baritone, who has sung in Boston and Philadelphia and is said to be slated for the Chicago company next year, are others that the Spanish city is hearing just now.

J. L. H.

Société des Instruments Anciens Plans Next Season's Itinerary

La Société des Instruments Anciens, which will arrive in this country on or about Nov. 1, will go directly to the Central West to open its season in Detroit, filling a few dates in the Central West and South during the month of November and returning to New York, so as to appear in Northampton, at Smith College, on Nov. 19. After that, a series of appearances will be made in and around New York City. A series of Canadian engagements open in Montreal on Dec. 7. Arrangements have just been concluded for a concert in Burlington, Vt., under the management of Arthur W. Dow, on Dec. 8. The itinerary for January will depend on the decision regarding a coast tour, but the first week in January will surely be devoted to Texas cities.

Thibaud to Be Heard with the New Symphony

Jacques Thibaud is one of the soloists engaged by the New Symphony, Artur Bodanzky conductor, for a pair of concerts next season. He will also appear with the Philadelphia Orchestra, as he did this last season. Several re-engagements, among which are Montreal and Quebec, Boston and Chicago, are already

scheduled, while in the early part of next year he will make the transcontinental trip, arriving in California for March.

There will be several New York appearances, numbering his own recitals, the three sonata recitals with Harold Bauer comprising Beethoven piano and violin sonatas, and appearances at the Biltmore and as soloist with the new Beethoven Club, which has been recently founded.

H. Denton Bastow and Penn Appear at Woman's League Concert

At the meeting of the Professional Woman's League at the Hotel Astor, New York, May 26, a feature of the program was the appearance of H. Denton Bastow, tenor, assisted by Arthur A. Penn at the piano. Mr. Bastow was heard to advantage in an Old English song, Kürsteiner's "Three Night Songs," Rogers's "Boot and Saddle," Vanderpool's "The Heart Call," Mendelssohn's "There Be None of Beauty's Daughters" and Mr. Penn's "Mine Honor and My Love." The last-named song, which is dedicated to the singer by Mr. Penn, made a marked impression, and as an encore Mr. Bastow added the same composers "Smilin' Through," which he sang with great charm. The singer and composer shared the applause.

MARDONES

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"That excellent basso, José Mardones."—*Philadelphia Press*, January 22, 1919.

"Of course the rich voice of Mr. Mardones made the utterances of the old Hebrew ('Samson and Dalilah') exceedingly effective."—*New York Globe*, March 20, 1919.

"A wonderful Basilio."—*Philadelphia Press*, February 5, 1919.

"His enormous rich voice outrolled thunderous syllables."—*Philadelphia Public Ledger*, February 5, 1919.

"Señor Mardones as Don Basilio sang the matchless 'Calumnia' aria descriptive of how slander can grow from a whisper to thunder tones so well that he almost justified Signor Malatesta's interpolation that the end of the world had come."—*New York Tribune*, February 23, 1919.

"The deep rich voice of José Mardones counted heavily in the Abbot's role ('La Forza del Destino') and the first long duet with Leonora went so smoothly and so beautifully that the scene was broken by the demonstration of the audience till repeated acknowledgment had been made."—*Philadelphia Public Ledger*, March 26, 1919.

"José Mardones, whose magnificent basso voice was once more heard with fine effect in his splendid portrayal of the Abbot."—*Philadelphia Evening Bulletin*, March 26, 1919.

"Mr. Mardones made a noble and venerable figure of the Abbot and his singing was truly a benediction."—*New York Globe*, November 16, 1918.

"José Mardones was Brother Pimen in 'oris Godunoff' at the Metropolitan last night, singing and acting with his customary distinction."—*New York Evening World*, December 14, 1918.

"José Mardones as Ramfis ('Aida') was the most artistic principal in the cast, his noble basso being at its best."—*New York World*, January 2, 1919.

"The Spanish basso's voice and singing last night were again most admirable."—*New York Globe*, April 8, 1919.

"His noble voice and dignified style (as Archibaldo in 'L'Amore dei Tre Re') were again heard to advantage. The impersonation is one of his best, filled with passionate pathos and real tragedy."—*New York Sun*, April 8, 1919.

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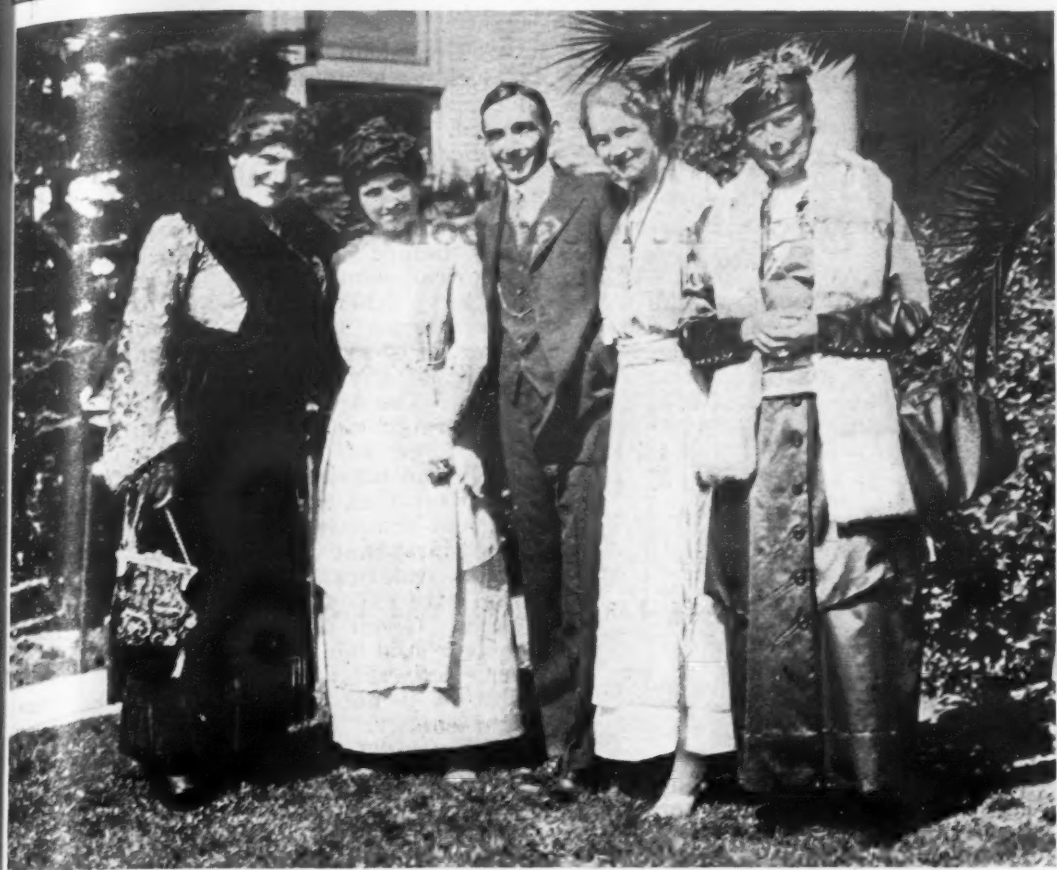
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Five Noted Californians



Taken at the Recent Convention of the State Federation of Musical Clubs held at Oakland, California. From right to left, the Composers are Carrie Jacobs-Bond, Gertrude Ross and Charles Wakefield Cadman; and next to Cadman are found the singers, Grace Mabey and Anna Ruzena Sprotte.

MENDELSSOHN CLUB OF KINGSTON IN CONCERTS

Natalie Jacus, Soprano, and Earle Tuckerman, Baritone, Appear as Soloists

KINGSTON, N. Y., May 29.—At the High School auditorium last evening the Mendelssohn Club, Harry P. Dodge, conductor, gave an excellent concert with Natalie Jacus, soprano, and Earle Tuckerman, baritone, as soloists. The club did good work in compositions by Buck, Beschnitt, Jungst, Neidlinger, Fay Foster, Schubert, Landsberg and Mohr.

Miss Jacus, a pupil of Mrs. Frank Hemstreet, who teaches in this city on Saturdays each week, scored in her singing of the *Micaela* aria from "Carmen" and was encored. Also in her group of songs, Campbell-Tipton's "Crying of Water," Strickland's "Colleen Aroon" and Bleichmann's "Love" her finely trained voice and her tasteful use of it won her praise. Among her encores were Cyril Scott's Lullaby and Elliott's "On the Way to Ballyshee." Her success was distinct. She also sang the soprano solo in Mohr's "The Genius of Music," the final number of the evening.

Notably successful, too, was Mr. Tuckerman, the New York baritone, who opened with Haydn's "She Never Told Her Love," followed by the Turner-Maley "Lass o' Mine" and Morgan's "Robin Goodfellow." His fine voice was appreciated and as an extra he added Newcomb's "Two Maidens." His second group was devoted to Negro spirituals, the Reddick version of "Standin' in de Need o' Prayer," H. T. Burleigh's "I Stood on the Ribber Jordan" and Guion's "De Ole Ark's a Moverin'," which he sang with potent charm, responding to the applause by singing Cooke's "King Solomon and King David" as an encore. The two soloists joined in an effective perform-

ance of the well-known duet "The Passage Birds' Farewell," by Hildach. The incidental solo in Beschnitt's Serenade was well sung by Harry Clearwater, one of the club's baritones.

Charles Gilbert Spross played the accompaniments admirably for the soloists, Emil F. Kuehn for the club. After the concert the club gave a reception for Miss Jacus and Messrs. Tuckerman and Spross at the Elks Club. Mr. Tuckerman sang songs by Penn, Maley, Protheroe, Burleigh and Guion here by request, and the club also gave a few numbers.

NEW DETROIT CONCERTMASTER

Schkolnik Chosen for Post-Musical Program at Clara Dyar's Home

DETROIT, June 4.—Ilya Schkolnik, the young Russian violinist, has been engaged as concertmaster of the Detroit Symphony Orchestra for next season. He comes from a large family, every member of which is a musician. He made his debut at the age of five, and nine years later graduated from the Royal Conservatory in Leipzig, after which he went to Brussels to study with César Thomson. It took him but six months to win the "premier prix avec la plus grande distinction." At the outbreak of the war he gave up his concert tour through Europe to go to Scandinavia, and thence to America, where he has been for two years. Mr. Gabrilowitsch knew the Schkolnik family in Russia, and two years ago, when he organized a special symphony orchestra for a series of concerts in Carnegie Hall, New York, he selected Ilya Schkolnik for concertmaster.

On Sunday afternoon, May 25, Clara E. Dyar was hostess at a musical tea at her home in Grosse Pointe. The artists who were heard were André Polah, violinist; Louis Colombo and Wirt Rowland, baritones, and Margaret Mannebach, ac-

companist. Among the guests were Rebecca Clark, the violinist, who has recently returned from Honolulu. Gwendolyn Le Gallienne, the well-known artist, a daughter of Richard Le Gallienne, and Ludovic Leblanc of the French High Commission. André Polah, violinist, with Margaret Mannebach as accompanist, gave a program at the Grosse Pointe Country Club on Thursday evening, May 29, when M. Leblanc exhibited his famous collection of French war pictures. M. McD.

Miss Langston and Miss Mount Heard Together at Philadelphia Club

At a recent concert of the Art Club, Philadelphia, Marie Stone Langston, contralto, and Mary Miller Mount, pianist, gave the program. Miss Langston scored in Russian songs and American songs by Park, Galloway, Gilchrist and Victor Herbert, singing the latter's "Molly" very effectively. She also sang songs by Miriam S. Capon, MacFadyen and Reger. Miss Mount played a MacDowell group and modern pieces by Amari, Cyril Scott, Fauré and Granados.

Werrenrath Makes His First Appearance in Vermont

ST. JOHNSBURY, VT., June 10.—Reinald Werrenrath, the baritone, made his first appearance in Vermont in recital at the Colonial Playhouse at St. Johnsbury on May 29. He gave a program that stirred his audience, small but wildly enthusiastic, to a genuine ovation. "The Lost Chord," the Chinese Mother Goose Rhymes, "Drink to Me Only with Thine Eyes," and, of course, "Fuzzy-Wuzzy," were hailed with delight. Harry Spicer was the accompanist. A. W. D.

Rosalie Miller Planning Répertoire for Next Season

In her recital appearances during the coming season, which will be made under the management of Antonia Sawyer, Rosalie Miller, the young soprano, will present a number of interesting songs which have not yet been heard here. Among these are some French folk-songs from various parts of France, which Miss Miller became familiar with when she appeared last year with the French Military Band which was then touring this country. She will also sing Russian songs in the original tongue as well as French and Italian art-songs, and, of course, songs in her native English by American and English composers.

Allen McQuhae to Sing for Michigan Convention

Allen McQuhae, the Irish-American tenor, returned from service in France, is to return to his professional work, according to an announcement made by his manager, Loudon Charlton. He has been engaged to sing the tenor part in the "Stabat Mater" on June 27 for the Michigan State Teachers' Music Association.

N. Y. Oratorio Society Bars Pro-German Artists from Festivals

At a recent meeting of the Oratorio Society of New York a resolution was adopted to bar all singers "of pronounced German sentiments" or leanings from appearance at the society's festival. Charles M. Schwab is president of the society.

LYDIA FERGUSON TO CLOSE SEASON WITH APPEARANCE AT RYE



Lydia Ferguson, Soprano

Lydia Ferguson, the New York soprano, closes an active season on June 27 with an appearance at the annual summer festival at Rye, N. Y. During the past season Miss Ferguson has been heard in nearly thirty concerts, including eleven recitals of classic works and *chansons en costume*, two of them given at the Punch and Judy Theater and Alliance Française in New York. Miss Ferguson's engagements for next fall open on Oct. 28 with a recital in Erie, Pa. She is also to appear in Pittsburgh, Washington, Philadelphia and Reading in November, and will tour through New England and the Middle West. A novel feature of her next season's programs will be Czech-Slovak folk and art-songs.

Artists Appear for Permanent Blind War Relief Fund

Frederic Hoffman, baritone, gave an admirable recital at the Waldorf-Astoria, New York, on Monday evening, May 12, for the benefit of the Permanent Blind War Relief Fund. Mr. Hoffman was heard in French and Italian songs by Tosti, Weckerlin and Lulli, which he sang to his own accompaniment on the lute. With Francis Moore at the piano he sang French songs by Widor and Marinier, and songs in English by Hawley, Homer, Campbell-Tipton and Bohm. One of the features of the recital was his singing of César Franck's "Panis Angelicus." For this number a violin obbligato was played by Alberto Bachmann, who also offered two groups of solos, including his own "Dialogue" and pieces by Sarasate, Kreisler and Beethoven. Mr. Moore, in addition to playing the accompaniments, was heard to advantage in compositions by Rachmaninoff and Chopin.



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What Would YOU Do?

WILL YOU HELP US SOLVE THIS PROBLEM?

It is in reference to that remarkable song

"Smilin' Through," by Arthur A. Penn, which has won its way into almost instant favor by reason of the quaint appeal of its lyric and the utter simplicity and beauty of its melody.

"Smilin' Through," is already in the repertoire of many of the foremost singers and teachers of America, including Reinald Werrenrath, Dorothy Jardon, Walter Mills, Lenora Sparkes, Paul Althouse, Florence Macbeth, Vera Curtis and Amparita Farrar.

When we published "Smilin' Through," we felt that it was a perfect vocal gem.

As you know the lyric of "Smilin' Through," is as follows:

There's a little brown road
windin' over the hill
To a little white cot by the sea;
There's a little green gate
At whose trellis I wait,
While two eyes of blue
Come smilin' through
At me!
There's a gray lock or two
in the brown of the hair,
There's some silver in mine,
too, I see;
But in all the long years
When the clouds brought
their tears,
Those two eyes o' blue
Kept smilin' through
At me!

In this form the song has made such a strong and immediate appeal that many music lovers want more of it and have asked us to add a third stanza.

Arthur A. Penn has written another verse and here it is:

And if ever I'm left in this world
all alone,
I shall wait for my call patiently—
For if Heaven be kind,
I shall wake there to find
Those two eyes o' blue
Still smilin' through
At me!

Now the question is, in which form do you think this song should be—as it is now with its two stanzas; or as it is proposed to be with three stanzas. Which do you think is the more perfect song?

Remember that the proposed additional verse is sung to the same music as the second verse, thus preserving the unity of the composition.

Won't you please write us to-day what YOUR views are? If you are too busy to write a letter a postal will do.



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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

What Henry Holden Huss Would Do About Prohibition

To the Editor of MUSICAL AMERICA:

As good Americans of course we personally will see to it that we obey the national prohibition law; that's one side of the question. But will prohibition prohibit? That's another side.

What effect will the law have on music and musicians? Very little, I think. Personally, I am almost a prohibitionist in practice, but I believe that those musicians who are abnormal and must have (or think they must have) stimulants in order to do their work properly, will probably continue to get their stimulation, if not from liquids, then from drugs. I myself have often found stimulation for the labor of composition in playing a masterpiece of Beethoven or Wagner or Bach.

As an observer of human nature as it is, not necessarily as it should be, I certainly think the workman should be allowed his glass of beer or light wine. Of course alcohol in excess is a virulent poison, but so are boiled coffee and boiled tea and too much sugar and starch. Magendie, the great French savant, fed dogs on starch for two weeks with the result that they died from diabetes, but is that ground for prohibiting the use of white bread, which is mostly starch?

Looking at the question by and large, I say the thing to do is to relegate strong liquor to the offices of the medical profession and put it under lock and key there, but let those who care for it have, under some sane supervision, their mild beer and light wine; but before my or anybody else's personal conviction is made into law, let the people have a chance to cast a personal ballot on this important question.

HENRY HOLDEN HUSS.

New York, June 6, 1919.

How French Musicians Honor America's Soldiers

To the Editor of MUSICAL AMERICA:

I am writing you about a program which was given by the French artists here in Paris as an expression of their appreciation to our men now in France.

We feel sure that you and all the readers of your paper at home will be interested to know that there is an entirely different side of French life and our soldiers' contact with the French people than that of which so many are talking at this time. All reasonable persons cannot help but realize that it is practically impossible for strangers to be taken into private homes. It would be the same exactly were the French army in America.

The great French artists realized this fact and came forward gladly and offered their services so that our men might know from actual experience of the better things and the better art of France. Sarah Bernhardt herself gave her theater. Because of illness she was unable to appear in person, but her place on the program was admirably filled by Mlle. Roch of La Comédie-Française. Among others who donated their services to make this "Manifestation" a success were Edmond Clement, of l'Opéra-Comique; Mlle. Lapeyrette, Mlle. Zambelli and M. Aveline (dancers), M. Delmas and M. Ruhlman, all of l'Opéra; Mlle. Roch and M. Roger Guillard, of the Comédie-Française.

Two other equally fine expressions of appreciation have also been given for the men. Charles M. Widor, known to all the world as a great composer and organist, gave a recital on the great organ at St. Sulpice Church on May 5,

and M. Eugene M. Gigout, another great organist and composer, gave an equally splendid program on the organ at the Church of St. Augustine on May 8.

Opportunities for seeing the best that France has to offer are greater now than ever before, and it is hoped that our men can avail themselves of these rare opportunities. I count it a wonderful experience to have been associated with these fine French people, who have shown such a splendid spirit throughout these days of sorrow and suffering.

THOMAS WILSON,
Director of Sacred Music,
Religious Work Department.
Rue d'Aguesseau, Paris, May 13, 1919.

The Case for American Music

To the Editor of MUSICAL AMERICA:

No American musician can have read some of the communications which have appeared in your excellent paper without feeling some indignation at expressions derogatory to American ability in musical composition.

Let us look at some of the facts squarely.

Bach has been lauded as the inventor of the German Choral. Yet Luther introduced it more than 100 years before Bach. Until then the people had been denied any part in the public worship of the church. Giving them their proper place in public worship was one of Luther's strongest strokes of policy. I have shown this many times in my public lectures on "Hymn tunes and their Genesis."

But the German Choral has had almost no effect on the music for public worship outside of Germany. To-day the hymn tunes composed by Americans outnumber by thousands those of other nationalities, and are sung all over the world.

American songs, ranging from the light lyric to the most serious, far outnumber those of any other nation, and strike effectively all the moods of the human mind.

Choruses for choirs, of all varieties, for all occasions, have been produced so prolifically that no other nation begins to equal them.

Since the advent of quartet choirs in our churches no other people has been so well supplied by native talent.

Cantatas without number are produced by Americans. They are of all sorts of excellence as in any other country.

Many choral works in large form have been produced by Americans, many of them of supreme excellence and of grand conception. It might seem immodest for me to mention any of my own work. But forty years ago the best critics of that time gave it such praise as I myself thought I hardly deserved. Nevertheless it was the first effort by an American and a Cincinnati to produce a work of the size of an oratorio.

But I have to-day an opera, a number of vocal works, and several hundred piano and other compositions, as many another American composer doubtless has, in manuscript, which neither I nor they ever expect to see in print.

In orchestral work we have many light compositions by American composers which are always acceptable to the American audience. They may not be great, but they measure equal to those of any foreign works written for the same purpose.

We are always ready to listen to a foreign work, whether we like it or not, and we endeavor to understand it. We are seldom accorded that courtesy by the foreign audience, and never by the German-American. We have but few American conductors who have any right conception of American music. A foreigner may claim transcendental notions, and break every rule of musical composition, and still get a hearing. The American would simply be laughed off the stage.

But a carpenter, who earns his living making tents and awnings, finally succeeds in getting his music before an American audience. They seemed to like it.

A Miller, a manufacturer of carriages, gets a hearing, and is praised.

A Herbert, a Parker, a Shelley, a Buck, a Kelley, a number of others too numerous to mention, get their works produced, and obtain the plaudits of the public. But the German-American sneers, and sometimes other foreign know-it-alls.

A propaganda for the purpose of putting before the public the works of American composers is just as patriotic as any other American propaganda. There is no weakness of intellect or of vigor, or of artistic conception or musical ability of any kind on the part of Americans. The trouble lies altogether with the foreign element which fears the rising force of America. To depreciate American music is for it a safety device.

To say that America has not produced a great composer is to expose ignorance. The fact that one does not know the great American composer proves nothing. He exists by the thousand all the same. Given any branch of human endeavor and no nation has equalled the American in achievement at this date. But he is not fond of wasting his time and energy. He must see some reason for putting forth his efforts. At present nothing seems more futile than trying to produce music which in the very nature of things he cannot expect to have performed. Until we have a real awakening, a real love for our own, a real desire to be Americans, sufficient to place Americans as conductors over our orchestras, our choral societies, and our other musical organizations, and refuse to be dominated by the foreign element, we cannot develop our potentialities in music.

Add to this a serious effort at publishing American music, on the plan which I have advocated for many years past, and that which you propose for the establishing a bureau of fine arts at Washington, and adequate results are sure to come.

American ideas in music, as in everything else, will in time dominate the world.

D. W. MILLER.

Norwood, O., June 3, 1919.

Why He Continues to Subscribe

To the Editor of MUSICAL AMERICA:

I herewith enclose renewal of my subscription to MUSICAL AMERICA, expiring, I think, in August of this year.

My admiration of MUSICAL AMERICA abides. As a purveyor of information in all matters musical it is simply peerless. Speaking in general terms its spirit and purpose is eminently fair. I am not always in accord with what I find in its pages, but for its policy in the main I have the highest regard and deem it one of the most valuable periodicals that comes to my table. I recognize that it is doing a great work for the cause of music in America and find especial delight in the stimulus it gives to native writers and interpreters of music to give their best effort to the fullest realization of their possibilities. During the war and since its simon-pure Americanism has been a delight and a joy to me and not infrequently did I gather inspiration from its pages for such addresses and sermons as were demanded of my profession. Blessings on its renowned editor and long may he continue to wield his fluent pen in a cause so noble and worthy.

OLIVER S. METZLER,

Pastor Trinity M. E. Church.

Lock Haven, Pa., June 5, 1919.

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PLAN CONCERTS IN LIMA, O.

Women's Music Club Concludes Its Successful Campaign

LIMA, O., June 5.—Under the stimulus of a special drive the little gap in associate membership affiliation was closed with one week's work of the active members of the Women's Music Club, and under the guidance again of its fifth time president, Mrs. I. R. Longworth, resumes its place as one of the largest musical federated bodies in Ohio and the central states. At an informal reception at the Longworth home June 2 it was seen that the maintenance of the 1000 club membership limit is not going to be a task henceforth; indeed some of the belated ones may be disappointed. At this meeting also the president announced the booking of the Cincinnati Symphony Orchestra and Ysaye to open the artist concert season the first week in November; the signing up of Emilio Gogorza for Dec. 12, and negotiations on for others representing the cream of the coming season's offerings.

Esther Lynch, pianist; Mrs. J. Robb Meily, soprano, and Mrs. Fred Gooding, mezzo, and Helen Basinger, reader, gave an informal program.

That breezy bit of Metropolitan managerial sunshine, Evelyn Hopper, selling the provincial season of Mr. Stransky and his men of the Philharmonic, made her Ohio headquarters here this week. The fact that a co-ordination of distance and convenience of travelling favored Akron, Springfield and Dayton in the only available dates Miss Hopper had to offer for the Philharmonic folks, probably loses Lima the opportunity this year of hearing the organization. H. E. H.

Grainger Conducts His Own Score at Goldman Band Concert

Percy Grainger conducted the New York Military Band in his own works on the evening of June 6, at the Columbia University campus. His new version of the "Colonial Song" and a "Children's March" for band and piano were enthusiastically applauded, and the composer's "Shepherds, hey," given as an encore. Ralph Leopold, pianist, assisted in the last two numbers. Irene Williams, soprano, sang two songs by Manazucca, who was presented and received much applause for her work. Among other numbers on the program were a fantasia from "Die Walküre," as well as works by Auber, Massenet, Edwin Franko Goldman, the conductor, and Lampé.

Memphis Is Scene of Contest of the Southern Federation of Clubs



Important Figures at the Contest of the Southern District of the National Federation of Music Clubs

MEMPHIS, TENN., June 2.—The contest of the Southern district, under the auspices of the National Federation of Music Clubs, brought many representative musicians of this part of the country together at Memphis. The accompanying picture shows a group of notables; top row, left to right, Mrs. J. F. Hill, president of the Beethoven Club; Mrs. A. T. Stovall of Okolona, Miss., chairman of the musical contest for Mississippi; C. A. Iler of Chattanooga, pianist; Mrs. Harry Howard Foster of Little Rock, Ark., Federation president for the Southern district; Sarah Yancey Cline of Little Rock, accompanist. In the front row, left to right, are shown Velma Reeder of Okolona, Miss., pianist;

Mrs. Edla Lund of Oklahoma City, teacher and accompanist; Ruth Goodholm of Oklahoma City, vocalist, and Willie Shields of Little Rock, Ark., vocalist.

Leslie Hodgson's Summer Teaching

Leslie Hodgson is again shaping his summer plans to accommodate the students who are coming to New York to work with him during the vacation months. In addition to his private teaching he will conduct special interpretation classes at the American Institute of Applied Music as usual.

LANCASTER, PA., June 7.—A series of song recitals was given on June 2, 3 and 4 at the Hamilton Theater by Earl Transue, a well known singer.

COMMUNITY OPERA IN CAPITAL

New Triumph Won by Enterprise in Washington with "Pagliacci"

WASHINGTON, June 5.—The Community Opera has achieved another success which proves that music by the people and for the people will succeed if rightly directed. On May 30 and 31 this volunteer organization presented "I Pagliacci" in Italian. The interpretation of the characters deserves commendation, each member of the cast doing artistic work, both dramatically and vocally. The Nedda was Mabel Coldenstroth; Canio, Leopold Glushak; Tonio, Lieut. Hollis E. Devenny; Beppe, Waldemar Dorfmann, and Silvio, Oliver Mellum.

The chorus of a hundred was excellent and certainly grasped the spirit of the opera. The opera was given appropriate accompaniment by an orchestra of fifty. The mounting was good, even in the face of the fact that the performances were given in Liberty Hut, which is not arranged for the use of scenery.

The War Camp Community Service, under whose auspices these performances were given, deserves commendation and encouragement for this worthy enterprise. So, too, does Director-general Edouard Albion; Rollin Bond, the orchestral director; Peter Dykema, choral director, and Charles Trier, stage director. Others whose assistance helped in the success were Myrtle Kesheimer, Inez Hogan, Lewis Barrington, Cleon Throckmorton and Hal Farrell. A voluntary contribution was taken up at each performance, and enough to cover the cost of production was taken in. The opera was preceded by community singing led by Mr. Dykema. W. H.

George Hottel, Philadelphia Tenor, Out of Military Service

PHILADELPHIA, June 8.—George Hottel, the Philadelphia tenor and pupil of Ada Turner Kurtz, who has been in service in Cuba for the past winter, has been honorably discharged. He will again take an active part in the musical life of the Quaker City.

Engles to Manage Oratorio Society

George Engles, manager of the Symphony Society of New York, has been engaged as manager for the New York Oratorio Society.

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MARY AUBREY, Soloist, San Antonio Symphony Orchestra

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JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange, Telephone Harrison 4383
Margie A. McLeod, Manager
Maurice Rosenfeld, Correspondent
PHILADELPHIA: H. T. Craven and W. R. Murphy
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New York, June 14, 1919

THE LOCAL MANAGERS ORGANIZE

Another step was taken last week in the process of organizing the various musical interests of the United States. This time it was the local musical managers who formed an association and as a result of their three days' conference they have evolved an organization which is so thoroughly representative and comprehensive that its success and power for good in the future musical development of America cannot be doubted.

MUSICAL AMERICA's part in this movement, coming as a logical sequence to its part in having last fall organized the National Musical Managers Association, speaks for itself in the record of events. It may be proper to point out here that the broad plan of bringing the various branches of the musical industries as well as those of the musical managing fields into closely knit co-operative contact, for the general purpose of securing the greater efficiency which must follow coordinated effort, was evolved and put into practice by Milton Weil after an intimate study of the conditions which suggested the feasibility, in fact, the necessity of the project.

The National Concert Managers' Association will be a success. It has started in the right way, with finely representative individuals in executive position and manifesting every indication of solving its complex problems through logical and sensible methods.

Those who expect immediate beneficial results to be accomplished by means of restrictive rules and regulations may be disappointed. On the other hand, it may be said that the formation of these two associations has established a certain ethical standard which will unconsciously, perhaps, influence and control every transaction, every policy that may be adopted with respect to bringing musical art and artists before the public of the country.

One of the factors which has been suggested as a likely stumbling block to the formation of a national association of concert managers is the fact that these managers, so widely separated in their fields of activity, must contend with many problems which are characteristic solely of their own territories. This, we believe, has been overcome by the selection of regional directors heading the managers of the various sections of the country. They will have charge of the particular problems of their districts and will have the authority to secure definite action on the part of the national association in the solution of these matters.

Provision is made also to admit to associate membership presidents of music clubs and heads of educational institutions who provide concert courses. Thus the association extends its power and influence to the less

spectacular, but no less vital agencies that are spreading musical culture. We look upon this branch of the organization's future as being of the highest importance and worthy of its officers' most solicitous attention.

Beyond those who, by their physical presence at last week's convention showed their interest and endorsement of the idea, it is significant that virtually every prominent concert manager in the United States has either telegraphed or written to this paper offering his or her co-operation and expressing an intention of becoming identified with the movement.

THE BACH FESTIVAL

Another Bach festival was consummated at Bethlehem, Pa., last week. There is really more in this simple fact than strikes the casual observer. These noble festivities mean much in the cultural and humanistic state of this country, but they are carried out with so little cheap show and circumstance that the extent of their true significance inclines to be obscured to persons unskilled in divining the true and inward sense of artistic events. Year after year an assemblage of comparatively humble townspeople carries out modestly but movingly one of the loveliest musical rites conceivable. Amateurs (in the most fundamental sense of that word, to be sure), men and women often endowed with only a mediocre fill of vocal grace, they have none the less contrived what no professional chorus in this broad land has the courage to attempt periodically. The greatest choral music ever conceived—and the most difficult—they have made inalienably their own, have nourished and fortified themselves with its puissant spirit. Their radiant zeal has enabled them to surmount the colossal executive difficulties of the task. They have a leader in their conductor, Dr. J. Fred. Wolle, whose fervor has filled them with the joy of their task. Talk of magnetic community chorus directors! In filling the Bethlehem people with a passion for the mightiest gospels of music as uttered by John Sebastian Bach, in kindling in their souls an adoration for these so intense that the technical obstacles in the way of their practical preachment have been levelled, Dr. Wolle has accomplished such things as put to shame the success of a whole army of "song leaders."

It is a thing to fire national artistic pride, this realization that in a little Pennsylvania township a group of simple mannered men and women have dedicated a part of their lives to tending the holy fire of the divinest music. It should compensate and renew the faith of those who sometimes lose heart in the face of charlatany, commercialism and ignobler influences that debase or inhibit our musical progress. It exemplifies the community chorus as developed to its most idealistic potentialities. And the Bethlehem singers can lay to their souls the flattering unction that not all the doubts, fears, trials and tribulations of bitter war times have been able to arrest their lofty carolings.

"SOCIALLY BRILLIANT"

Covent Garden began its first opera season in five years two weeks ago resplendently "from the social point of view," in the words of MUSICAL AMERICA's correspondent, Gerald Cumberland. The first week's bill consisted of Verdi, Puccini, Verdi, Massenet, Verdi, Puccini. In all conscience like our own cherished Metropolitan! "Bohème," "Tosca," "Thais," "Rigoletto," "Traviata"—a New Yorker in London must have felt as if he were back on Broadway. Eventually London is to hear the three Puccini operas to satisfy what craving for novelty may agitate its spirit. Operatic progressives in England may well rub their eyes and ask themselves if London town did not fare better while the war was still on and Sir Thomas Beecham producing at Drury Lane unmindful of society.

Of a truth the Covent Garden outlook must depress British music lovers. They will get no Wagner there and, it would appear as well, no Mozart. Yet "Tannhäuser," "Tristan" and "Walküre" were among the most liberally patronized offerings of Beecham's company (soldiers anticipating furloughs used to dispatch Wagnerian "requests" from France and Flanders), while "The Marriage of Figaro" and the "Magic Flute" crowded the houses. That Wagner will be barred from Covent Garden (though Henry Wood, Landon Ronald and others have been delighting huge concert audiences with his music even during the war) indicates more plainly even than the moth-eaten repertoire of the opening week how completely society will preponderate over artistic considerations at London's venerable institution. We are too familiar with its workings not to recognize the symptoms when we meet them.

It is a great pity, all this. One hoped the struggle would revivify operatic establishments generally, would strike a blow at old, time dishonored methods. At Covent Garden it has not, apparently. The antique system holds sway in all its viciousness. Covent Garden is being "socially brilliant." What is it being musically?

PERSONALITIES



Carrie Jacobs-Bond in Her Garden

Some months ago Carrie Jacobs-Bond, the well-known composer, was asked by us as to her favorite book; and when she "got around to it," as they say in New England, she sent us the above picture of herself in her lovely California home garden, reading the "little book she loves the best of all." Maeterlinck's "Bluebird" is run very close by Herrick's "Master of the Inn," however.

Gardner—The young violinist, Samuel Gardner, who has been so successful both as ensemble player, soloist and composer, has recently received a letter asking him to appear with some of the important orchestras of Norway. A most unusual compliment is paid thereby to American teachers, as well as to Mr. Gardner, since it is rare for an entirely American trained musician to be thus summoned to please the European audience.

Anderson—Announcement was made this week that Walter Anderson, the New York concert manager, will be married on June 18 to Julia Alwine Budy. The bride is the daughter of Mr. and Mrs. John R. Budy of Hoboken. The marriage will take place at the Hoboken Evangelical Church.

Ornstein—Leo Ornstein, the pianist, who has taken a house for the summer near Bartlett, N. H., motored down to Boston some days ago to meet his brother, Capt. Manus Ornstein, who arrived from overseas service with the A. E. F. on the President Grant. The young doctor's rise in the service has been rapid since his enlistment as junior lieutenant, and the pride of his musician-brother is great in proportion.

Guard—Not satisfied with his researches in librettos, literature and lyrical artistry, William J. Guard of the Metropolitan official family has been quoted as an authority on Irish brogue. When he met Mr. Digges of the "John Ferguson" company, we are told by the New York Sun that "it didn't take him a minute to ascertain" that the gentleman hailed from the south of the Emerald Isle, though in the play assuming the brogue of the north. Which, be it noted, is a fine point in brogues.

Auer—The great violin teacher Auer undoubtedly, as has been said, "specializes in genius." For not only, as his article in the current *American Magazine* tells us, did he bring out the talents of Elman, Zimbalist, Heifetz, Seidel, Parlow, Rosen, Brown and Given, but he recognized the boyish promise of three great pianists. Paderewski, Ganz and Gabrilowitsch, all three served as his accompanists on various occasions before they won fame on their own accounts.

Hackett—"A Patti in pantaloons," such is the phrase that was applied to Charles Hackett, the young Boston tenor of the Metropolitan, because of his vocal agility. "A coloratura tenor" is another term that has been used about him in describing the peculiar skill of his work.

Pollain—The French conductor, René Pollain, it is announced, will lead the New York Symphony Orchestra at a series of concerts to be given under the auspices of the Chautauqua Association in July and August. A "musical exchange" is thus afforded, since Dr. Damosch, the orchestra's leader, is in France, where the organization will presently tour under his leadership. M. Pollain has for some time led the chief orchestra of Nancy, an important French music center, as well as one of the most beautiful of its towns.

Flonzaley Quartet—"The Big Four," as they have been called, are preparing for a well-earned rest on the shores of Lake Placid. Here, after conscientious practice each day, they seek recreation in their several ways. Mr. Ara, we are told, promptly demands a horse to ride; Mr. Betti prefers a book of verses underneath the bough, while Messrs. d'Archangeau and Pochon fix some bait on their lines and are lost to the world until they return with their spoil.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

Daily Horoscope of the Music Critic

[Contributed by C. P.]

Saturday, June 7.—At high noon today the sun will be in full sway. It will be an exceedingly bad time, therefore, to imbibe more than six cocktails when lunching with a celebrated tenor. Sunstroke may follow. If eating with a manager, configuration of the imagination is likely to be superimposed.

Those employed on this day are advised to collect their salary. To count it is exceedingly lucky.

This is a bad day on which to tell a prima donna that she sang off key at her last concert. Thunderstorms are prophesied.

Under this sway of the planets, the press agent's instinct will lead him to extravagance in statement. It is a bad season for the confiding by nature.

Warning is given by the seers that music-festivals will start something presently in many sections. Those inclined to jealousy should safeguard the health. Sopranos will find the season a warm one. So will conductors.

This is a most unlucky day for German orchestra leaders to be appointed for the conducting of French opera. Sea-journeys will be beneficial to the health at this date.

Children born on this day will be unpopular with the neighbors for some time to come. Many famous coloraturas admit this to be their birthday. Discretion in choosing a place of residence is indicated as necessary.

Russian violinists born on this day will

do well to make haste in becoming Auer pupils. The seers admonish all who wish to occupy places in the Sun to get busy.

It is a fairly good day for attending concerts in the open air. The carrying of umbrellas is advised. Giving of passes is recommended at this date.

Some Self-Starting Violets and the Fourth Mortal Sin

One of these days when we publish our book, "Revelations of the Musical World," we expect to devote a chapter or two to some famous press agents. Not the respectable writers who lease their pens and brains to ambitious artists, but the self-starting type. For example, we have before us an article from a certain singer. The article contains adjectives and phrases which are guaranteed to kill at 1000 yards: "His perfection as an interpreter," "finest American singer on the platform," and so on. At the bottom are the singer's orders, "Please publish this at once," with his signature signed with nice flourishes. The saddest part of all is that some papers will encourage this breed of meglomaniac.

Another specimen is before us, a circular which is likewise delicious for its frank avowal of glorious, artistic, intellectual and moral virtues. "Possessing a splendid physique, and a powerful personality," this artist writes of himself, "he is a firm, intelligent kind of singer, whose training in all things was received in America and of whom our country is rightfully proud."

using soloists of the present day. They have already laid the foundations of a reputation through successful concert appearances in various parts of the country. Miss Percy, with a ringing voice, deep and mellow in its lower register, sang Rachmaninoff's "As Fair Is She," Hahn's "Si Mes Vers Avaient" and Brewer's "Fairy Pipers," while Miss Rea, with delicacy and apparently effortless technique, won applause amounting to an ovation for her delivery of the "Shadow Song" from Meyerbeer's "Dinorah."

A Bruch Romance for violin was played with pleasing tone by Harold L. Frank, and the classicism of Nardini's Sonata in D Major was illuminated by Louis Rosenberg with assured technique. Both violinists were from Mr. Spiering's classes.

A large audience was present.

M. B. S.

PALO ALTO HEARS "CREATION"

Stanford University Is Scene of an Excellent Performance

PALO ALTO, Cal. June 1.—The famous Memorial Chapel of Stanford University was filled to overflowing last Sunday evening when "The Creation" was sung under the direction of Warren D. Allen, the newly chosen organist and choir-director of the University. A chorus of 125 experienced singers, including the Stanford University Choir, the Morris Club of Palo Alto, and a chorus from the College of the Pacific of San José, sang the choruses of the work with memorable beauty of tone and splendid interpretation. An orchestra of thirty selected players from the San Francisco Symphony Orchestra, with Myrtle Shafer, organist, of San José, co-operated with good effect. Fanny Bailey Scott, soprano, Carl Anderson, tenor, and Henry L. Perry, basso, of Berkeley and Oakland, were the soloists. Each is the possessor of a naturally pleasing and well-trained voice and is experienced in oratorio singing. Their work was a delight. The entire performance was the most satisfying of any of the oratorio productions ever given in Santa Clara County.

M. M. F.

Mu Phi Epsilon, Musical Sorority, Plans Convention at Northwestern University

EVANSTON, ILL., June 30.—Mu Phi Epsilon, the national honorary musical sorority, is to hold its fifteenth convention at Northwestern University, Evanston, Ill., from June 23 to 27. The Sigma Chapter is to entertain. The sorority was founded in 1903 and now has twenty-six active chapters and a membership of over 2200. It was made an honorary sorority in 1914. Its aim is to develop the best in music, to promote American music and composers, and to aid the members in their musical education. A concert on Tuesday evening, June 24, is to be the chief feature of this year's convention. It will be open to the public. The present officers are: President, Mrs. William E. Wright, Youngstown, Ohio; vice-president, Mrs. F. J. Compton, Chicago; secretary, Hattie A. Elliott, Detroit; treasurer, Clara von Nostitz, Toledo, Ohio; historian, Emma K. Coleman, Cincinnati; alumnae secretary, Mrs. G. W. Lamke, Clayton, Mo.

Emma Roberts Impresses at Hagerstown (Md.) Festival

Emma Roberts was the principal soloist at the music festival given by the Hagerstown (Md.) Choral Society on May 24. In addition to singing the part of Volva, the leading rôle in Grieg's "Olaf Trygvason," which was the principal offering of the program, the contralto gave a group of numbers which included "Lungi dal caro bene," Secchi; "The Clock," Sachnovsky; "Youth," Ferrari, and, by request, "Mon coeur s'ouvre à ta voix" from Saint-Saëns's "Samson." She was forced to respond to many recalls and captivated her audience by her singing of the negro spiritual, "Didn't It Rain?"

Queenie Smith Now Prima Donna as Well as Ballerina

Following a course of daily lessons with Lionel Robsarte, the New York vocal instructor, Queenie Smith, the well-known prima ballerina of the Metropolitan Opera Company, will be heard as a singer. She has been engaged as leading soprano in the comic opera, "Listen, Lester," now at the Knickerbocker Theatre. Other pupils of Mr. Robsarte winning success include Alessandro Simone, tenor, who is soloist with Pabst's Orchestra in New York, and Eulalie Falco, contralto, formerly of Paris, who is to tour under management of Louis Modena

MARGARITE McQUAID PLANS HER VACATION AFTER BUSY SEASON



Margarite McQuaid, Violinist of Worcester, Mass.

WORCESTER, MASS., May 31.—Margarite McQuaid, violinist, recognized in Worcester and elsewhere as a successful teacher, is making plans for her annual summer outing to the Massachusetts north shore. Miss McQuaid has had an exceptionally busy season, and in addition has given a great deal of her time to arranging entertainments for soldiers at Camp Devens, where she has played on an average of once a week since early last summer. Her performances have been thoroughly enjoyed for she is an adept in her art, combining unusual technique, clearness of tone and true artistry of interpretation. Unlike the proverbial prophet, Miss McQuaid's appearances in her home town, Webster, are well patronized, and one of the most successful concerts given there this spring was that sponsored by the Webster Woman's Club, which presented the young violinist together with Selma Johanson, soprano; Rudolf Nagel, cellist, and Caroline Paton-Probst, accompanist.

T. C. L.

HEAR RUSSELL AT PRINCETON

Graduate College Is Scene of Anglo-American Organ Program

PRINCETON, N. J., June 2.—At Procter Hall, in the Graduate College, Alexander Russell gave a recital yesterday afternoon devoted to "The Music of England and America." This was the third of his series of vespers organ recitals on "The Music of the Allies," which began on May 18.

Mr. Russell played the English national anthem, "God Save the King," as a prelude to the first part, which included two movements from Felix Borowski's First Sonata, Cyril Scott's "Ode Heroïque," Faulkes's Idylle and Hollins's Grand Choeur in G Minor. These were the English works, Borowski being born in Burton, England, despite his Polish name and his American residence. The American section of the recital began with the "Star-Spangled Banner," followed by MacDowell's "Anno Domini 1620," F. Morris Class's Ariette from "Afterglows," Archer Gibson's Fantasy and Fugue, the Negro Spiritual "Nobody Knows de Trouble I Sees," Mr. Russell's own "Like a Folksong" and Kinder's "Exsultemus." In all these Mr. Russell showed himself a performer whose musical feeling and sense of proportion make enjoyable all that he plays. He was received with great favor.

Lester L. Leverich Is Married to Lillian M. Elliott

Lillian M. Elliott and Lester L. Leverich were married at the Hotel St. George, Brooklyn, on the evening of June 2, by the Rev. Dr. Robert D. Moore of St. Mark's Methodist Episcopal Church, Brooklyn. Mr. Leverich is assistant advertising manager of the Columbia Graphophone Company. The bride, who has been prominent in musical circles, is a coloratura soprano. She is a graduate of the Institute of Musical Art.

END AMERICAN INSTITUTE RECITALS FOR SEASON

Piano, Vocal and Violin Pupils Co-operate in Last Program of Its Series

The final recital of this season presented by the American Institute of Applied Music in Carnegie Chamber Music Hall, New York, on the evening of June 2, brought forward an array of talented pupils who revealed so high a degree of proficiency that it took rank as one of the most enjoyable concerts of the Institute's series. The work reflected credit on Dean Kate Chittenden and Leslie Hodgson of the piano faculty, Sergei Klubansky of the vocal and Theodore Spiering of the violin departments.

Those of Miss Chittenden's pupils who were heard included Winifred Woods, whose artistic performance of Chopin's "Andante Spianato and Polonaise" won rounds of applause. Next came Madeline Giller in a Debussy Prelude, Sarabande and Toccata. Miss Giller evidently possesses a deep understanding of

the Debussyan style as well as a clear, crisp technique. Her strict attention to interpretative detail resulted in a most finished performance.

Dorothy Leach also won praise for her poetic insight, large tone and facile technique as disclosed in the first movement of Schumann's Concerto with Alice R. Clausen at the second piano. May Olive Arnold, a gifted pupil of Mr. Hodgson, surmounted technical difficulties and delivered various intricate chord passages with ease and skill in the first movement of Schytte's Concerto.

Of the singers trained by Mr. Klubansky, Sudwarth Frasier was heard in a delightful interpretation of the "Where'er You Walk" aria from Handel's "Semele." He is the possessor of a tenor voice whose sympathetic quality gave much pleasure, especially in the many sostenuto passages which gave evidence of admirable breath control. Ruth Percy, contralto, and Virginia Rea, coloratura soprano, are singers both of whom may be included among the prom-

CONTEMPORARY AMERICAN MUSICIANS

No. 70
AUGUSTA
COTTLOW

AUGUSTA COTTLOW, pianist, was born in Shelbyville, Ill., on April 2, 1878. She received her first instruction from her mother at a very early age, and later she continued her studies in piano with Carl Wolfsohn in Chicago. In theory and composition, she worked with Frederick Grant-Gleason, and later with Otis B. Boise. Her first public appearance was made at the age of six, when she appeared in concert in her native city, and in her following year played an entire recital program in Chicago; at the age of ten she made her first appearance as soloist with



Augusta Cottlow

an orchestra, and at thirteen she was soloist under Anton Seidel, playing on this last occasion the Chopin E Minor Concerto. Following these she had many engagements with orchestras, appearing also in recital throughout the United States from 1889-1895. She then went to Europe, making her first European appearance in 1896; but shortly after this she retired from concert work for a while to do further studying with Busoni, in her piano work, and in ensemble playing with Karl Halir. Following this she made frequent tours in Europe, through Germany, Holland, England and Russia. During this time she also returned at intervals for recital tours through the United States. She made her mature debut in America at the Worcester Festival in 1900, appearing the following season as soloist with the Boston Symphony. After a trip to Europe she returned to America in 1917, and since has appeared in concert here and on tour. She is married to Edgar A. Grest and has one child.

Bach Worshippers Again Bow at Shrine at Annual Festival in Bethlehem

Profoundly Moving Interpretation of Immortal Master's Mass and Cantatas Are Provided by Dr. Wolle's Forces—Soloists Are Mildred Faas, Emma Roberts, Merle Alcock, Florence Hinkle, Nicholas Douty and Charles T. Tittman—Pay Tribute to War's Dead in "Lord Is My Shepherd"—Audience Joins in Chorale—Philadelphia Orchestra Supports Chorus

[Continued from page 1]

occurred some eight or nine days later than heretofore. Necessity, not choice or fancy, dictated the move. The choir in its present constitution is about one-third new. For many of the singers last week's festival represented a maiden effort. Army enlistments and withdrawals incident to the perturbed state of the late war times forced the considerable reconstruction. Only those acquainted with the prodigious difficulties of the B Minor Mass and the other compositions which the chorus presents annually can appreciate the enormity of the labor wherewith the reconstitution saddled Dr. Wolle, more as the choristers are not of necessity cultivated musicians. The veterans lent unvalued aid, but the portentous task had none the less heart-breaking aspects about it. As if this were not enough, the influenza epidemic of last fall and winter (so forward-reaching its effects!) contributed additional obstacles. Rensals and study suffered postponement. Time grew precious and a week more for preparation, though seemingly little, meant much. So the festival overstepped the boundaries of May and June and achieved the record for seasonable lateness held hitherto by the 1905 season, which terminated three days earlier in the month than the present one began. On the score of preparation the delay justified itself amply. I have never heard the chorus in a better balanced condition (the tenor section has been materially strengthened), nor do I recall in the six years of my Bethlehem visits singing more vital and finished, tone more firmly bodied or intonation as true as from the renovated ensemble that I heard last week. Nor did the excellence—expressional and musical—of the vocalism and the virtuosity of the technical feat gravitate disproportionately toward the battle-horse of the Bethlehem-

I have noted in the past that the Bach festival, unlike any other festival happenings in this country, accords peculiarly with the impression and spirit of the time. It operates, if I may be figurative a trifle beyond habit, with a kind of spiritual resilience. It shapes itself intangibly to moods of the moment. It projects an atmosphere curiously apposite. It alleviates, it soothes, or it stimulates and rejoices. It needed no excessive sensitiveness to distinguish as between the exhilaration of last week and the sobriety of last year. Thus does the universality of Bach's genius lend itself to an expression and an interpretation of the hour. Thus the divine essence of his work communicates itself even to the slenderest details of its setting forth, and thus it blesses those that give and take it. They err who seek in Bethlehem a wholly satisfactory performance of Bach from supercilious musical standpoints. For though one finds there about the best expositions of the sacred choral works of the source and fountain-head of art music to be heard in this country to-day, the truest significance of the ceremonial is the exemplification it tenders of the creative capacity of an undefiled art love. Out of this multiple personal emotion has come forth an institution, preponderant of its sort, and in artistic effect the highest community achievement that America can offer to-day. Conceive the measureless significance to our art, to our humanity of the successful dissemination of such an idea! I do not share the anxiety of those who fear that the Bach festivals may presently petrify themselves into that esthetic abomination, a Cult. Those who best love them seem always capable and, indeed, inclined to differentiate between the essentially musical elements of performance and the spirit which makes the performances possible, to censure dilatory features of execution while delighting in the irrefragable en-

personages, but the famed singer was not discerned on the green between sessions or in the chapel during them. Others slated for a part or all of the events includes James M. Beek, Dean Andrew West, of Princeton, Richard Aldrich, Annie Nathan Meyer, Robert Underwood Johnson, Dr. Richard C. Cabot, W. H. Humiston, Mrs. Samuel Untermyer, Edith Chapman Gould. One saw Ugo Ara, Archer Gibson, George B. Nevin, John Odell Hauser, Earle Laross, Harold Land, Harriet Foster, Mary Pinney, Meta Schumann. Kitty Cheatham, indefatigable in her devotion

Saturday to brilliant sunshine, cloudless skies, and a proportionate increase in the heat. On the campus green there was a pervasive hum as of a hundred trolley wires. The seventeen-year locusts—none less than Mr. Waters vouched for their age—were out in force for the first Bach festival of their young lives. Nobody minded their singing Organist Shields after due speculation and subsequent experiment on the organ announced that they were expending all their sonorous efforts on an E flat slightly below the correct pitch) until they undertook to shed their skins and die all over the place. At all events the inconsiderate beasts made dallying under the trees or peregrinations on the tender lawns exceedingly unpleasant to sensitive natures. But there were hardy spirits in quantity who let themselves be strewn with shriveled corpses rather than renounce their verdant comforts.

The sunshine is one of those blessings that Bethlehem never fails to bestow either the first or the second day (when it cannot do so on both) for the special benefit of photographers. The same old groups were again snapped in the same old way, not only outside Packer Chapel but also in the famous peppermint emporium across the toll bridge (where a



Charles M. Schwab, Sponsor of the Bach Festival; Raymond Walters, Registrar of Lehigh University, and Herbert Witherspoon are seen on the left



View in front of the Packer Memorial Chapel between sessions

ites, the B Minor Mass. Indisputably the Choir's best results are always compassed on the afternoon of the second day—not only because of the anterior "warming up" process, but by reason of their familiarity with and parental attitude toward the most colossal of Bach's conceptions. Nevertheless the opening of the Friday evening session offered a piece of singing as beautiful and as ecstatically moving as anything I have ever been privileged to hear from this sublimated community chorus. But this is anticipating.

thusiasm which serves as motive power to the whole accomplishment.

Many Notables Present

There were many notables at last week's festival—particularly on Saturday (the Mass being, as ever, the supreme drawing card)—musical and otherwise. No need here for a social roster. To pick a few at random: Charles M. Schwab, absent last season, came to Bethlehem for the Mass between pressing business engagements. Mme. Sembrich's name adorned the printed list of distinguished

to Bach, heard the entire series. In her company were several members of the new Christian Science Oratorio Society of New York, as well as the gifted conductor of that organization, J. Warren Erb. Among others Katharine Lane and Henry Braxton came from New York, and Fullerton Waldo, Philip Goepp and Sascha Jacobinoff from Philadelphia.

Hot weather was one of the dangers apprehended by Dr. Wolle as a consequence of a belated festival and his fears had only too firm a basis. It rained for the Friday afternoon concert—poured as it has not done at any Bach festival of my recollection or, as I was assured by old-timers, in any of theirs. But the atmosphere was sticky and Packer Memorial Chapel like a wet blanket. It told on the orchestra, which a large part of the time played villainously. It affected the choristers, too, who had need of some time to wake up, and the soloists showed a disposition to share the temporary somnolence. The chapel contains several acoustical danger spots and the deficiencies became acutely accentuated in these. Things improved by night and the rain stopped. But the audience continued to melt visibly and the chorus fanned itself with desperation, even in the face of several ceaselessly whirling electrical devices to propagate coolness. The evening's musical business done, one bolted for "Jake's" soda fountain, which no seasoned visitor to Bethlehem can fail to visit and yet retain an unsullied conscience and a contented interior.

The dampness, which robbed the out-of-door features of Friday's event of their accustomed charm, gave way on

blessed old soul sells the vari-colored Moravian kind) and in the cemetery, where one goes to eat the things. A rehearsal for the soloists in the Mass also draws some musically insatiable souls in the morning, and if that does not suffice the tonal appetite you are sure to find friends among the hospitable Bethlehemites who are giving morning musicales at their homes (presumably by way of variety) and to which one is bidden with a heart-warming cordiality that makes the most legitimate kind of excuse extremely difficult to launch and maintain.

Having not only to teach the frightfully exacting Mass in less than a year to a good third of the choir, but to prepare works for the first day (when the "novelties" of the festival fall due), Dr. Wolle demonstrated afresh his amazing resource and enterprise by preparing half a dozen cantatas and varying these by two solo ones. There are times when one wishes that the conductor might see his way to a repetition of the "St. Matthew" Passion last heard in 1913 or the "Christian Oratorio," so movingly given several seasons back. But if ever I am disposed to hold this view I more than cheerfully concede the wisdom of Dr. Wolle's choice after being thrilled to the marrow by the smaller dimensioned but inspirationally gigantic and bewildering cantatas.

The Bach Mystery

Of the three hundred odd which Bach composed 196 are extant. They are the jewels which hang in the ear of Music.

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VOICE
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Bach Worshipers Again Bow at Shrine at Annual Festival in Bethlehem

[Continued from page 26]

yet our public barely knows them. In many respects Bach is the most uncanny composer that ever lived. One can sound him for a lifetime, yet his depth is past all human ascertaining. Commune with him eternally, yet you are powerless to pluck out the heart of his mystery. Not secret or dark, he is as inscrutable as the universe, though as open. Even with *Erda* in "Rheingold" might he declare:

"All things that were I know,
All things that are,
All things that shall be
I see, too."

Pause, on hearing these church cantatas wherein, on a smaller scale of form, but as vast in delineative intent and emotional power as in his larger sacred works, he allowed his illimitable imagination play—pause and consider how outworn has grown much of even the greatest music composed from his day to ours, while herein is that which passes in elemental freshness the freshest, which retains its baffling, its primeval youth when these have faded like cut flowers, which anticipates, nay, outdoes in audacity the boldest of modern imaginings. The mass of music represented by the cantatas wears the astounding likeness of a cosmic reservoir wherefrom could be drawn the substance for a refashioning of the whole art and structure of music should the developments of the interim in some cataclysm be effaced. I call to mind the words once spoken to me by a great contemporary composer, an artist of humility as profound as his creative gift is surpassing, Ernest Bloch: "Je fais de nouveau l'étude des chorales de Bach. Mais nous, nous sommes des enfants auprès de cette musique. Nous ne savons rien du tout." Unlike others, Bach can never be entirely known. He transcends discovery. Spitta remarked of the cantatas that "an undreamt-of wealth of new phenomena meets our gaze on all sides; grand tone pictures in new, strange and diversified forms, single

the atmosphere of Bach's Thomaskirche in Leipzig approximated in Bethlehem. I have been moved by few things in years as much as the sturdy singing by choir and audience of the inexpressibly glorious chorale, "Glory Now to Thee Be Given."

"The Lord Is My Shepherd" and "O Teach Me, Lord" were produced by Dr. Wolle with special intent—the cantata paraphrasing the Twenty-third Psalm in recognition of the advent of peace, the other in memory of the American dead in France. Peace and gratitude likewise dominate most of the other works presented. "The Lord Is My Shepherd" represented a "first time" for the Choir. The Bach singers had never presented it and records of other performances in America—if any—are difficult to locate. The opening chorus establishes the ineffably serene and tranquil mood of the words. A murmurous tracery of muted string and delicate flute and oboe phrases and figures buoy up a vocal counterpoint for which the chorale "Allein Gott in der Höh sei Ehr" furnishes the cantus firmus. A marvelous bass recitative "And Though I Wander" contains in its somber accompaniment darksome harmonies and transitions that would excite wonder even in Wagner. The bass solo cantata "I With My Cross-Staff," which has already been done in Bethlehem. Of this the outstanding feature is the highly pictorial passage "My journey through the world is like a ship." For graphic tone painting few composers have excelled this. "Teach Me, Lord" has among other things a bass aria, with an accompaniment partly in sixteenth notes startlingly suggesting Beethoven. Magnificent is "The Lord Is a Sun and Shield." Composed for the Reformation Festival in Leipzig in 1735, portions of the opening chorus, of an alto aria and a duet for soprano and bass were later utilized in Bach's A Major and G Major Masses. The introduction is conceived in a vein of heroic jubilation, almost ecstatically militant—a triumphal march of the soul. But the climax comes in the middle, when against the festive

the sweetest songs of adoration sprung from the depths of a supremely spiritualized nature. Here, too, the Choir, which after the dull beginning to which I referred above, quickly improved, sang with a sense of the composition and with an idealized beauty of tone and shading simply incomparable, most especially in

tatas can no plea induce the conductor to present the miraculous "A Stronghold Sure" either next season or—well some time?

The presentation of the Mass was superb. From the choral point of view I recall none better at Bethlehem. Here the choristers gloriously sustained their proud traditions, and Dr. Wolle emphasized the universally dramatic element of this superhuman music. As ever the "Incarnatus," "Crucifixus," "Et Resurrexit" and "Sanctus" marked the summit of Bethlehem's powers. I did not like Dr. Wolle's parting shot innovation—a series of mighty crescendos and diminuendos on the final "pacem" in



Group of festival artists. From left to right: Charles Trowbridge Tittman, Florence Hinkle, Nicholas Douty, Lucy Brickenstein and Merle Alcock

the first chorus, which has a tenderness and a romantic color besides that hint almost of Schubert. Entirely admirable, likewise, was its work in the tender, grave and deep "Thou Guide of Israel" and "O Light Everlasting." The solo cantata was the contralto "Strike, Oh, Strike" (which, despite the title, has nothing to do with present industrial conditions), historic no less for its use of chimes than for its melodic loveliness. Unhappily the chimes were sadly at odds in pitch with the rest of the orchestra.

the "Dona Nobis." It hardly bore out the spirit of the supplication and it was theatrical, to boot. Nor did I greatly enjoy the chorale on Friday which the conductor made his forces hum sentimentally instead of sing. Hummed choruses, no matter how well done, always smack of the comic opera stage. But many like this sort of thing, even among Bethlehem pilgrims, and *de gustibus* —!

The Saturday soloists besides Messrs. Douty and Tittman were Florence Hinkle

The Soloists

I scarcely find myself able to write in unstinted indorsement of the soloists. By much the most creditable performance was effected by Mildred Faas, whose extremely pure soprano voice and generally pleasing style and phrasing enhanced the impression she made a year back. Emma Roberts, charged with the contralto duties on Friday, despite the intellectual grasp always evident in her work, appeared not altogether in her best form until when in the evening she reached the "Strike, Oh, Strike," which she gave with the New York Symphony Orchestra last winter. Therein her voice exhibited more of the body the resonance and the quality essential to the gorgeous music that fell to her. With this cantata, however, she displayed a greater degree of poise and certainty as well as a greater incisiveness and vitality of tone. Mr. Douty has, of course, the traditions of his Bach rôles to fall back on and his consummate knowledge of the authentic style and these matters measurably atoned for the fact that he was not in good voice. Nor did Mr. Tittman conform to his best standards on Friday. But he made amends in the "Et in Spiritum Sanctum" and the "Quoniam tu Solus" in the Mass on Saturday.

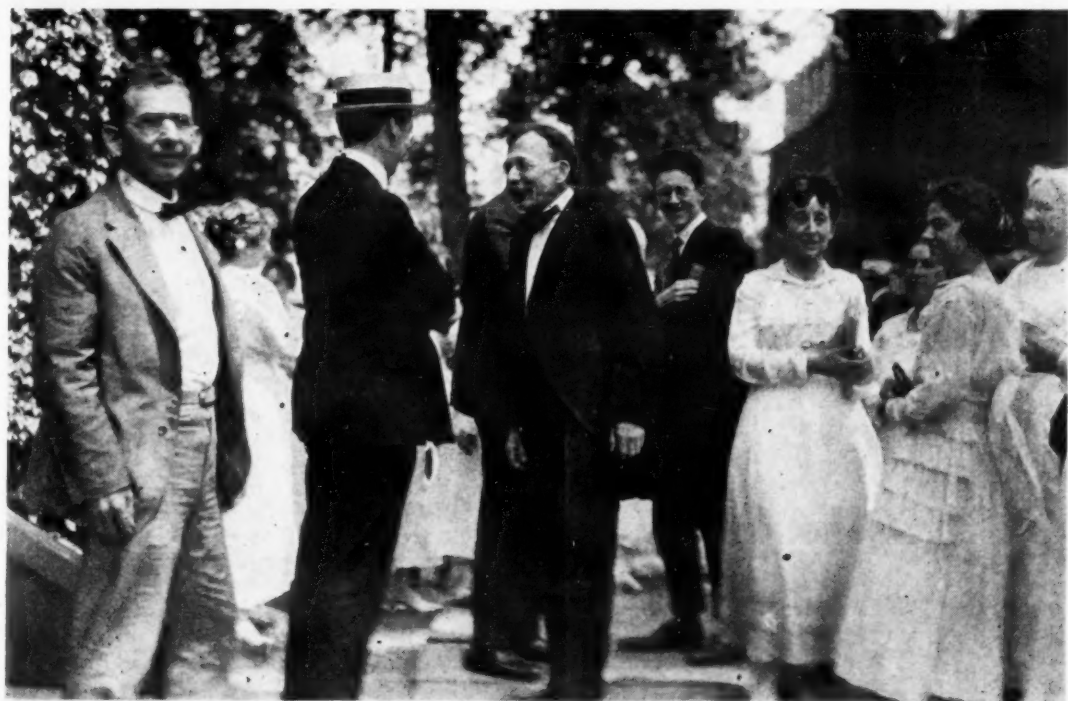
With last Sunday Whitsuntide it seems something of a pity that Dr. Wolle should have overlooked the cantata written by Bach for that day—a cantata having the advantage of the deathless and quite popular aria "My Heart Ever Faithful." Think what a joy to hear this in such surroundings as Bethlehem! And before leaving the subject of can-



Emma Roberts, contralto soloist

and Merle Alcock. While I suspected Miss Hinkle of a lapse or two from the pitch I succumbed, as ever, to the entrancing purity and diamantine loveliness of that matchless voice which, happily, is in better condition than it was temporarily last winter. That Miss

[Continued on page 28]



Dr. J. Fred Wolle (center), between sessions, talking to group of festival enthusiasts

ideas of stalwart growth and of free and noble birth; poetic inspirations of such unspeakable depth that we are impressed with an unearthly awe." So it is indeed. Wander through these mystic and miraculous pages and you will stand arrested and reverently abashed before almost every device of poetic or pictorial illustration, every trait of atmosphere, every furtherance and enforcement of emotion to which the moderns lay an inventive claim.

The Cantatas

The cantatas presented on Friday afternoon were "The Lord Is My Shepherd," "I with My Cross-Staff Gladly Wander," "O Teach Me, Lord, My Days to Number," in the evening "Bide With Us," "Strike, Oh! Strike, Long-Looked-for Hour," "Thou Guide of Israel," and "O Light Everlasting." Mildred Faas, Emma Roberts, Nicholas Douty and Captain Charles Trowbridge Tittman were the soloists. The hearers joined in various chorales—community singing at its best, and a reminder of how much more closely than in a concert hall is

material of the introduction, vigorously scored with trumpets and tympani, is intoned sonorously the beloved "Now Thank We All Our God." Nevertheless the rest of the work well maintains this sublime level.

The supreme moment of the first day's music was the initial chorus of the "Bide With Us" at the opening of the Friday evening session. Here Bach voiced one of the tenderest canticles ever elicited by a perfect assurance of faith, one of

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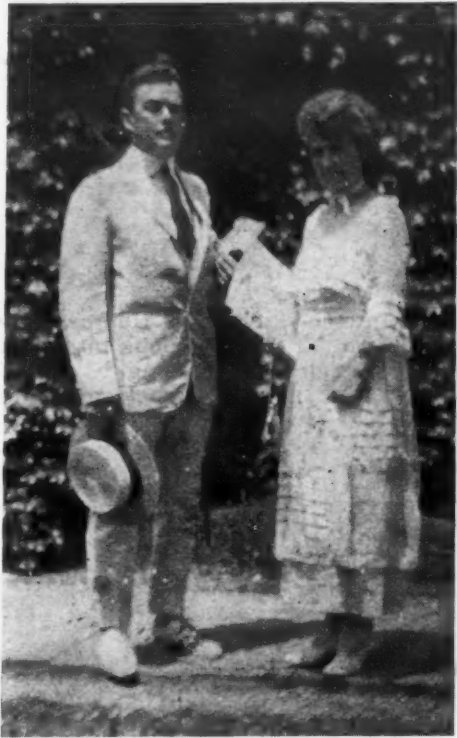
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THE BACH FESTIVAL

[Continued from page 27]

Hinkle sang with art and soul is implied in the mere statement that she sang. Merle Alcock acquitted herself gloriously from whatever angle one elected to judge her. For once no one fidgeted uneasily or thought of train time when absorbing the "Agnus Dei," which nobody at Bethlehem has ever invested with a greater world of tenderness. Both ladies



Two prominent festival visitors: Kitty Cheatham and J. Warren Erb sang the "Christe eleison" duet like angelic visitants.

Remains to be recorded that the Philadelphia Orchestra discharged its duties better toward the last than at first and that Organist T. Edgar Shields was his reliable self first, last and all the time.

HERBERT F. PEYSER.

Yvonne de Tréville Sings at Meeting at Lewisohn Home

A meeting held in the ballroom of the beautiful Fifth Avenue home of Adolf Lewisohn on Monday, May 26, was presided over by James M. Beck and attended by many prominent men and women, with the object of arranging a fitting welcome for Queen Marie of Roumania. After the speeches, Yvonne de Tréville, one of the very few artists who have been decorated with the Roumanian order of the Benemerito, consented to sing some Roumanian folk-songs from MS. which she brought with her from Bucharest. Her diction was pronounced perfect, and her lovely voice was shown at its best.

John de Heck, Assisting Soloist with Schenectady Club

At the final concert of the Thursday Musical Club of Schenectady, N. Y., Bernard R. Mausert, conductor, on May 26, John de Heck, tenor, was the assisting soloist and had a notable success. Mr. de Heck was heard in two groups of songs, first Italian songs by Tosti, Sibelius and Lotti; the second, French songs by Hahn and Guilmant, and Rachmaninoff's "Songs of Grusia" and "The Lord Has Risen." He was heartily welcomed.

Raymond Bauman and William Jones in Joint Recital at Settlement

An ambitious program was given by two advanced students of the Music School Settlement of New York in that institution's auditorium, when Raymond Bauman, pianist, and William Jones, violinist, gave a joint recital. Mr. Bauman offered as an opening group the Prelude from the A Minor Suite of Bach; Etude No. 3, in E Major, Chopin, and the same master's Ballade No. 3, in A Flat Major. His other group of solos was made up of a Debussy Ballade, the Rachmaninoff Prelude in G Minor, MacDowell's "Shadow Dance" and Liszt's Hungarian Rhapsody No. 8. He also co-operated with Mr. Jones in the C Minor Sonata of Berghout. Mr. Jones' solos were "Five Indian Sketches," by Cecil Burleigh, "Legend," "Over Laughing Waters," "To the Warriors," "From a Wigwam," and "Sun Dance." Another evidence of the Settlement's splendid work!

TACOMANS GIVE FAREWELL RECEPTION FOR COMPOSERS

Celebration of Empire Day and Choral Concerts Also Keep Musical Element Busy

TACOMA, WASH., June 3.—John J. Blackmore, Tacoma pianist and composer, was given a farewell reception on May 29, at the Golf and Country Club, by the Tacoma Fine Arts Studio Club. Mr. Blackmore, who has for some years been identified with the musical interests of the Northwest, has recently accepted a position at the Bush Conservatory, Chicago, and is leaving Tacoma in June. The soirée in his honor was presided over by Mrs. Frank Allyn, president of the club; Mrs. Harry Baker Opie, and Mrs. F. S. Manley. A brilliant musical program presented Mr. Blackmore in a piano group of Borodine, Debussy and Verdi-Liszt numbers, with two of the pianist's own compositions; Mrs. Gilmer Pryor, Seattle soprano, in charming songs, which included a ballad by Mrs. F. S. Black of Seattle and Horace B. Milleron, in a group of solos for baritone. Among the guests were Major-General W. H. Johnston, commander of Camp Lewis, and officers from the camp and base hospital.

May 24, Empire Day, was celebrated by the British Association of Tacoma with a concert at the Commercial Club's auditorium. An elaborate program featured Mrs. MacClellan Barto, popular Tacoma soprano; the Elks' Orchestra, and Coralie Flaskett, pianist, with Agnes Lyon, violinist, and W. R. Flaskett, flautist, as assisting artists.

The spring concert of the Tacoma Thule Male Chorus attracted a large audience to the First Christian Church on May 27. A program of Swedish and English chorales was splendidly given under the baton of the organization's newly-elected conductor, the Rev. E. C. Bloomquist. The soloist presented was Joel Mossberg, tenor, of Chicago, leader of the United Swedish Singers of America. Clayton Johnson, organist, of Tacoma, accompanied the chorus.

Under the auspices of the St. Cecilia Choral Society of Olympia, conducted by Joseph Brislawn, the St. Patrick's Choir of Tacoma, a Tacoma orchestra and a number of prominent Tacoma musicians,

gave an inspiring sacred concert at St. Michael's Church on June 1. Soloists assisting the choir and orchestra were Patricia Murphy, Camilla Pessenier, Viola Wasterlain, Hugh Winder and Robert Zeigler. A. W. R.

Tollefsen Pupils Play Severn Work Before the Composer

The final recital of the season given by pupils of Carl and Augusta Tollefsen at the Central Y. M. C. A. recently, had as a distinguishing feature, Edward Severn, the composer. The violin sections of the orchestra club played an ensemble by Mr. Severn with expressive excellence. His "Song Celestial," with incidental solos by Violette Canebe and Anita Palmer, was well given by the club, and Mr. Severn was called upon to acknowledge prolonged applause. A. Walter Kramer's "In Elizabethan Days," was an effective number. There were delightful piano solos throughout the evening, and intelligent violin work by the pupils. A. T. S.

Handel Choral Club of Rockford (Ill.) Ends Season with "Creation"

ROCKFORD, ILL., June 7.—The Handel Choral club, directed by Myron E. Barnes, gave their last concert of the season, presenting Haydn's "The Creation," before a large audience at the Masonic Cathedral June 5. The proceeds were for the benefit of the Rockford Boys' club camping equipment fund and boys of this club sold tickets. The soloists in the oratorio were Mrs. Mae Graves Atkins of Chicago, soprano, formerly of this city; Lieut. Leon Jones of Camp Grant, tenor, and Alexander Foster, baritone. Annie Walton presided at the organ and Mrs. Ruth Sandeen Carlstrom at the piano.

Dorothy Stevens Scores in Musical Play

Dorothy Stevens, a charming young singer from Oscar Saenger's studio, sang the leading part in a fairy play, "The Toy Shop," given by the Henderson Players at the Punch and Judy Theater, New York, recently. Her lovely, high, clear soprano voice and sprightly acting and dancing was delightful. She also coached the fifty little children taking part in their musical numbers.

DATES

Evenings at 8:30

October 9, Thursday
October 23, Thursday
November 5, Wednesday
November 26, Wednesday
December 9, Tuesday
December 28, Sunday
January 28, Wednesday
February 25, Wednesday
March 30, Tuesday
April 29, Thursday

Afternoons at 2:30

October 10, Friday
October 24, Friday
November 7, Friday
November 25, Tuesday
December 10, Wednesday
December 26, Friday
January 27, Tuesday
February 24, Tuesday
March 31, Wednesday
April 30, Friday

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October 23-24



BAUER
(Pianist)
November 25-26



Rachmaninoff
(Pianist)
December 26-28



NOVAES
(Pianist)
February 24-25



KREISLER
(Violinist)
April 29-30

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FRIEDA HEMPEL GIVES BRILLIANT CLIMAX TO GLOVERSVILLE SEASON

Metropolitan Prima Donna Appears at Spring Festival Concert of Philharmonic Society—Organization Ends First Season in Glory

GLOVERSVILLE, N. Y., May 18.—The climax of the most brilliant and successful season the Glove Cities have so far enjoyed came when Frieda Hempel, prima donna of the Metropolitan Opera House, gave a recital at the State Armory, the occasion being the spring festival concert of the Philharmonic Society of Fulton County, under the auspices of the Gloversville Chamber of Commerce. That enthusiastic and indefatigable manager of the Philharmonics, Clarence J. Stoner, who has always striven to secure the best artists available for this series of concerts just ended, yesterday played his trump card by presenting Miss Hempel, assisted by Frank Bibb at the piano.

Never before had the Armory held such an eager, appreciative audience; never had it been aroused to such a high pitch of enthusiasm; indeed, it is a long time since a musical event of such high order has been held, and an artist of such high rank been heard there.

Reports had preceded concerning Miss Hempel's art; all proved unexaggerated. With an endearing stage presence, wholly unaffected, she literally smiled her way through her long and difficult program midst the varied ranges of her versatile art intent only to give the best. That she endeared herself to her listeners, the applause, often thunderous, always hearty



Prominent figures at the Hempel recital held at the State Armory, Gloversville, N. Y. Left to right—Frank Bibb, accompanist; Judge Frank Talbot, President of the Philharmonic Society of Fulton County; A. Rodeman, solo-flautist of the New York Symphony Orchestra; Frieda Hempel; Frank Burton, Vice-President; Victor W. Smith, Conductor, and Clarence J. Stoner, Manager of the Philharmonic Society

and spontaneous, which greeted the close of her numbers, leaves no doubts. Spurred on by its genuineness, the diva fairly outdid herself to please them, adding encores to encores to a program already extensive.

Miss Hempel opened her program with an aria from Verdi's "Ernani," a favorite with lyric sopranos for the opportunities it affords them; in this she triumphed and her success augured well for the rest of the list. Recalled, she

sang "The Last Rose of Summer" as it has not been given here before.

Her groups of French songs, which her accompanist, Mr. Bibb, preceded with a translation of the text, were as varied in style as they proved interesting. The finest of the quartet, in which she rose to great heights of dramatic expression, was the first, "Clair de Lune," by Szulc. "Fêtes Galantes," by Reynaldo Hahn, is written in a lighter vein. "Ballade d'Ascanio," by Saint-Saëns, proved a

weird but very effective song in the recitative form. As an encore, Miss Hempel gave "Daddy's Sweetheart," by Liza Lehmann, in English, with such clear diction that every word could be understood without effort.

The Adams variations on a theme by Mozart, known to French children as the nursery rhyme "Ah vous dirais-je Maman" was Miss Hempel's *bravura* piece. Capably assisted by A. Rodeman, solo-flautist with the New York Symphony Orchestra, she trilled and roulded her way through the intricacies and vocal acrobatics with which this piece abounds with an ease and sparkle that were positively bewildering. A deafening storm of applause followed, which lasted for minutes unabated and which she courteously shared with Mr. Rodeman. A bouquet was presented to her by Judge Frank Talbot, president, in behalf of the Philharmonic Society.

"Invocation to the God Sun," a Zuni Indian traditional hymn, proved intensely dramatic. The last number of her group, "Rondel of Spring," introduced Mr. Bibb as a composer. It is a very graceful and pretty bit of inspiration, and Mr. Bibb well deserves the applause which greeted him and his admirable interpreter. Miss Hempel closed her program with a vivacious interpretation of Alabiéff's "Bird Song."

Frank Bibb played Miss Hempel's accompaniments admirably throughout, with fine taste, intelligence and technique. As a soloist, however, he exceeded all expectations, revealing himself a pianist of high order.

The Philharmonic Orchestra, under the bâton of Victor W. Smith, gave a program of request numbers repeated from previous concerts and confirmed the good impression it has created when first heard. These were the overture of "Semiramide" by Rossini, "Peer Gynt" Suite by Grieg, and the "Zampa" Overture by Herold, after which Mr. Smith led his men through a repetition of Sousa's "March of the Volunteers," in which they did some of their best work of the day, closing its first season with much glory. F. K.

NEW ROCHESTER ORGANIST

Harold Gleason, Formerly at N. Y. Fifth Ave. Presbyterian, Takes Church Post

ROCHESTER, June 3.—Harold Gleason who took the place of Lynwood Farman as organist and choir-director of the Fifth Avenue Presbyterian Church in New York when Mr. Farnam was absent in service with the Canadian army, and who has recently come to Rochester as organist of the Central Presbyterian Church and to play the magnificent private organ of George Eastman, was introduced to music-lovers of this city in a concert under the direction of the Tait Class of young women at the Central Church, on Tuesday evening, May 27. The large audience enjoyed Mr. Gleason's masterly playing in a well-selected program very much. Other artists on the program were the Rochester Male Quartet, which was given much applause and sang several encores. Susan Thompkins Medrow, violinist; Helen Bastianelli Crossett, cellist, who, like Miss Medrow, was heard in several agreeable solo numbers, as well as ensemble numbers, with Alice C. Wysard, in her usual sympathetic and satisfactory style; another quartet composed of Daisy Connell, soprano, Rae Potter Roberts, contralto, John Colgate, tenor, and Yale Whitney, bass; and the Central Church Choir, which sang two selections in a most satisfying manner.

Another interesting recent event was a recital given by Hiram Posner, violinist, a pupil of Arthur Hartmann, in the Cornwall Building on Thursday evening, May 29. Marguerite Meyers, dancer, and Amy Burton Turrill, soprano, were the assisting artists. Gordon C. Laidlaw played all the accompaniments.

M. E. W.

Memorial Gift Is for Northampton Municipality as Well as for College

NORTHAMPTON, MASS., June 3.—The first ringing of the new twelve-bell Dorothea Carlile chimes took place on Saturday evening, May 31. The bells were heard by thousands who came from far and near for that purpose, and a special party which motored from Columbus, Ohio, headed by Mr. and Mrs. Wilson Carlile, donors of the chimes. The symphony of bells was installed in the highest tower in the city, that of College Hall, in memory of a girl of singular beauty and promise, Dorothea Carlile, class of '22, who died of influenza just at the outset of her college course last fall. This chime is one of the largest and best installed in many years by the bell found-

ers, the Chester Meneely Company of Troy. Its largest bell is E Flat, melodies in this key and that of A Flat being those most commonly used, though to a certain extent some in F Minor and other tonalities may be rung successfully. The complete range is a full octave, with upper F and G Natural added, and with two chromatic intermediary tones, A Flat and B Flat. This makes several hundred patriotic, college and "occasional" airs easy of performance, and this is important, for the chime is to be used as much on civic as on purely collegiate occasions, "for the largest possible benefit to entire community."

The dedication exercises included an impressive memorial service in John M. Greene Hall, in which President Neilsen, President Emeritus L. Clark Seelye, Prof. H. M. Tyler and Prof. H. D. Sleeper, head of the Smith College music department, took part. At this service Dr. Seelye commented on the "chime-hymn" which will belong especially to this chime; the Dyke hymn, commonly called "Vox Angelica," with Faber's words, "Far, far away, like bells at evening pealing." Then followed a program of chime selections played by Professor Sleeper and Chester Meneely and heard for many miles around.

It was noted during this and a later ringing that the city's middle distances were the best vantage points for hearing the bells. Prof. J. T. Draper, teacher of sciences in Holyoke High School, who has for years rung the only Meneely chime in that city and who was one of the interested listeners at the Carlile dedication, said that the chime could be distinctly heard, under even ordinary weather conditions, for fully six miles.

Stracciari Recovering from Operation

Riccardo Stracciari lately underwent an operation at St. Raphael's Hospital, New Haven, Conn. The first of Mr. Stracciari's friends to call on him after the operation was his friend and erstwhile manager, M. H. Hanson, who was aware of the operation taking place and who was allowed by the surgeons to spend the afternoon with him. Mr. Hanson reports Mr. Stracciari to be in excellent condition.

Ornstein to Be Soloist with Boston Symphony

Leo Ornstein's manager, M. H. Hanson, reports that a contract has been closed for the young pianist's appearance as soloist at a pair of the Boston Symphony Orchestra's concerts at Symphony Hall, Boston. These will take place on Dec. 19 and 20.

Gilbert Gabriel, "Sun" Critic, Weds Ada Vorhaus, daughter of Mr. and Mrs. Louis J. Vorhaus, and Gilbert W. Gabriel were married on June 4 at the home of the bride. Mr. Gabriel is the music critic of the New York *Evening*

Sun. He was a second lieutenant of infantry at the time the armistice was signed stationed at Camp Upton. The young couple left on June 5 for a six weeks' honeymoon trip, a part of which will be spent in the Canadian Rockies.

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Bostonians Bestow Honors on Gallo's Operetta Productions

San Carlo Opera Forces Enter Final Week of Their Season
—Loeffler's Concert in Aid of Devastated France Enlists Aid of Many Distinguished Artists
—Cambridge Church Will Establish Unique Musical Services

BOSTON, MASS., June 7.—The final week of Fortune Gallo's season of Gilbert and Sullivan opera opened with a performance of "Pinafore," which evidently delighted the admirers of this favorite of long standing. Frank Moulan, who has been one of the brightest stars of the company, added another to his series of clear-cut and sparkling characterizations in the part of *Sir Joseph*. William Danforth made the most of his opportunities as the "engaging philosophical anarchist," *Dick Dead-Eye*. Bertram Peacock and Warren Proctor were the captain and the simple sailor who changed places opportunely in the last act. Mr. Proctor's tenor arias received their usual appreciation. The part of *Josephine* suited Mabel Day's high soprano voice, and Gladys Caldwell contributed her gaiety and vivacity as leader of *Sir Joseph's* following of sisters, cousins and aunts. Max Bendix again conducted with authority, getting effective sonority from the chorus in such familiar songs as "He Is an Englishman."

Last Tuesday at the symphony pop. concerts was War Camp Community Service night. The W. C. C. S. emblem

was in evidence in the decorations and on the programs, and the hall was filled with the many members and friends of the organization. The conductor was Gustav Strube, now of Baltimore, formerly a favorite conductor of the "pops" in the days when he was a member of the Symphony Orchestra. Mr. Strube has come to Boston this week to be a guest conductor in the absence of Mr. Jachia, the regular leader, who has been prevented by ill health from finishing the season.

The orchestra gave one of its usual interesting "pop" programs, and, in addition, as a special feature, there were two ten-minute periods of community singing under the direction of E. B. Aborn, song leader of the W. C. C. S. Mr. Aborn selected songs of both serious and lighter mood so that everybody's taste could be gratified, and judging by the volume of the singing nearly everybody sang every song.

The orchestral program included a number by Wagner, whose music is now making its reappearance in Boston at the pops. There was fully as much applause for this music as for any other piece of the evening, and apparently no protests were made.

Loeffler Aids France

Charles Martin Loeffler gave a concert in the Unitarian Church of Medfield, Mass., on June 4, for the benefit of devastated France. Mr. Loeffler had the assistance of Povla Frijsh, soprano; Heinrich Gebhard, pianist; Albert W. Snow, organist; Carmine Fabrizio, violinist, and other distinguished artists. The program was a distinctive one, containing: Bach, Prelude for organ and strings; Tunder, Cantata for soprano, organ and string orchestra, with Mme. Frijsh; Fauré, Nocturne; Monsigny, Rigaudon, for strings; Loeffler, Hymn

for soprano, organ, piano and strings, with Mme. Frijsh; d'Indy, Ballade for piano and strings; Franck, Panis Angelicus, with Mme. Frijsh; Franck, Quintet. The concert was musically significant, as was to be expected under Mr. Loeffler's direction, and it was made more impressive by the requested absence of applause.

Minerva Dickerman, a pupil of Heinrich Gebhard, gave a piano recital last Sunday afternoon at the Tuileries. Her program contained music by MacDowell, Debussy, Cyril Scott, Liszt, Chopin, Rimsky-Korsakoff and Grieg. The feature of the concert was the performance of the seldom-heard Rimsky-Korsakoff piano concerto, with Mr. Gebhard at the second piano. It is to be regretted that this spontaneous and enjoyable short concerto, with its delightfully Russian themes, is overlooked by pianists in favor of longer and duller pieces. Miss Dickerman and Mr. Gebhard also played the second and third movements of the Grieg Concerto. Miss Dickerman's playing showed that she had assimilated the sound musical principles of her well-known teacher; but she did not reproduce her artistic model mechanically; she also had something to say for herself which she expressed in a musical manner.

Church to Feature Music

The Epworth Methodist Episcopal Church of Cambridge has established a new and interesting form of "Musical Services of Worship" to be held on each Sunday evening during next season, beginning Oct. 5, under the direction of Paul Shirley. Several artists of the Boston Symphony Orchestra have already been engaged. Marion Chapin, soprano, and Paul Shirley, Viola D'Amore, have been chosen as the first soloists. The programs, which will follow popular lines, will nevertheless have an educational value and include the best music. Mr. Shirley plans to give each time a composition by an American composer. Four services of this nature were held last May, and proved such a success that

the congregation is enthusiastically looking forward to the coming season.

While the question of government or other formally subsidized aid to musicians is being discussed in this country, it is interesting to note that among the students of the New England Conservatory of Music who have recently given recitals are two young men who hold scholarships for music study from the Porto Rican and Philippine governments. Jesus Sanroma, pianist, a native of Porto Rico, is sixteen years old, and this is his third year at the conservatory as scholarship pupil of his government. At his last recital he played familiar numbers by Bach, Scarlatti, Schumann, MacDowell, Grieg and Chabrier; also a new composition by his teacher, Davis Sequeira, who is a South American. Messrs. Sanroma and Sequeira also played a two-piano arrangement of the latter's "Seguidilla" and "Zortzico." Ramon Corpus, the other government protégé, comes from Manila, where, as a boy, he showed marked musical talent, composing three musical comedies which were successfully produced. He is a violinist, has studied in Boston four years, and will be in this year's graduating class at the Conservatory. C. R.

Jenny Lind's Piano Sold to Collector of Antiques in New Haven

MIDDLETOWN, CONN., May 31.—The piano that P. T. Barnum had especially built for the 1850 concerts of Jenny Lind was recently bought by a New Haven collector of antiques. For twenty years it had been for sale in a "junk" store, following the destruction of the Crystal Palace, the auditorium in which Mme. Lind Goldschmidt made her final appearance. The original cost of the piano was \$5000; its case and legs were of San Domingo mahogany, enamelled in ivory and embellished. It was during the famous singer's tour with this piano that she married the artist who used it in playing her accompaniments, Otto Goldschmidt.

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LOTTA MADDEN IS PREMIER OF SONG. SOPRANO SHOWS REMARKABLE QUALITIES OF TONE IN CONCERT.

It is in the great dramatic songs that call for abundant voice, strong controlled emotion and deep understanding that Lotta Madden is a revelation, for while giving full value to every phase of expression, she is able to give her audience the great floods of song that only a wonderfully endowed singer may do without exaggeration. Again and again Tuesday night she rose to heights that fairly swept the audience to their feet.—Bernice Newell. *Tacoma, "News Tribune."*

NEW YORK SOPRANO CHARMS BIG AUDIENCE.

Apart from the excellence of the work of the choir, last night's concert will remain a pleasing memory to music-lovers by reason of the artistic treat furnished by Lotta Madden. Her winning personality made itself felt as soon as she appeared, and before her first few notes were complete, the artist had placed herself in rapport with her audience and aroused an enthusiasm which increased with each of her numbers, culminating in an ovation on her final appearance.—Victoria, B. C., "Times."



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Mayo Wadler Returns in Triumph from Series of Cuban Concerts

MAYO WADLER, the gifted American violinist, champion of the modern composers, returned to New York last week after making his debut in Havana and winning approval there for his art. Mr. Wadler left New York on May 3 and took with him Gordon Hampson, pianist, as his accompanist and assisting artist. It was under the auspices of the society "Pro Art Musical" that Mr. Wadler made his Cuban Tournee.

While in Havana he met a number of prominent persons in the city's art-life and enjoyed the exchange of ideas which he had with them. His recitals met with praise from the public and also from the critics of such journals as *El Triunfo*, *El Mundo*, *La Noche*, *Heraldo de Cuba*, *Bohemia*, and *La Discusion*, who recognized in him an artist of individual qualities, one who aims to introduce interesting music as well as exhibit his violinistic powers.

On May 8 Mr. Wadler gave his first recital there, playing Tor Aulin's Concerto No. 3, Lalo's "Guitarre," Rimsky-Korsakoff's "Chant Indoue," Cecil Burleigh's "Uncle Rastus," Cui's "Orientale," Sinding's "Old Melody," Albert Stoessel's "Humoresque Americaine" and Rehfeld's Spanish Dance. At his next concert, on May 9, he introduced to Havana music-lovers Guy Ropartz's Sonata in D Minor and also played Saint-Saëns's Havanais (was this a case of carrying coals to Newcastle?) shorter pieces by Rawlins, Cottenet, Chaminade-Kreisler and Paul Juon, and an entire group of Cecil Burleigh's works. At his final concert, on May 11, he performed the Saint-Saëns "Triptique," Op. 137, Coleridge-Taylor's Ballade, Marion Bauer's "Up the Ocklawaha," Clarence Cameron White's "Lament and Dance," and Smetana's "My Native Land." It will be seen that in addition to having made known the music of such moderns of other countries as Aulin, Ropartz, Juon, Saint-Saëns (for the "trip-tique" which Mr. Wadler played is little known), Mr. Wadler did a service for his own country by playing the music of these Americans: Albert Stoessel, Rawlins Cot-



Before the General De Albear Monument, De Albear Square, Havana. Mayo Wadler, American Violinist, is shown in center, with Angelo and Juan de Albear, Grandsons of the Cuban General

tenet, Cecil Burleigh, Marion Bauer and Clarence Cameron White. In the second and third of the programs, Mr. Hampson, besides playing the accompaniments and co-operating in the Ropartz Sonata, was heard in solo works by Rachmaninoff, Moszkowski, Leschetizky, Debussy and Saint-Saëns.

Mark Birthday of Helene Romanoff, Russian Soprano, with Musicales

It was Russian night at the home of Helene Romanoff on the evening of June 4, when the Russian soprano celebrated her birthday with a characteristic party, to which were invited many persons dis-

tinguished in music, art and diplomatic circles. A musicale which brought forward some new Russian songs, performed for the first time in this country, followed the reception. A supper was served at midnight, during which the Russian Balalaika Orchestra played. In the course of the evening Mme. Romanoff received a number of congratulatory messages and gifts. Among those present were M. and Mme. Oganessoff, M. J. Taranovatsky, Serbian consul in Russia; M. A. Pazadersky of the Russian Mission; Tamaki Miura of the Chicago Opera Association; Theodore Kittay, Russian lyric tenor; Mr. and Mrs. Walter Pulitzer, Mr. and Mrs. R. de Veyler; Miss T. Swirskaya, Mrs. Boshko, Victoria Boshko, pianist, and Vera Smirnova, gypsy diseuse.

Mme. Romanoff announced that she would open her season in the early fall with a recital of Russian songs at Aeolian Hall.

Artists Forbidden to Use Military Titles in Business Way

The following statement, just given out at Washington by the War Department, is of collateral interest to musicians who use their military titles in a business way: "In response to several requests for information reply is being made that the War Department strongly disapproved of use by officers of the army of their titles to advance private ventures; that although a record for long and honorable service in the army carries with it a security for fair dealing, it is not calculated to augment the possessor's judgment of value or reliability of commercial propositions; that, furthermore, an officer's title is conferred upon him for use in military service, and the War Department does not consider that he has any right to use it as a commercial asset. It is considered that such uses of his title places him in an attitude unfavorable to him as a soldier."

Grainger's "Shepherd's Hey" Heard in Paris Concert

At the concert of the Royal Artillery Band at the Trocadero in Paris last month, Percy Grainger's "Shepherd's Hey" was performed on a program which included Tchaikovsky's Fifth Symphony, Elgar's "Pomp and Circumstance" March (No. 4) and Eric Coate's "Miniature Suite," modern British music being well represented. The concert was given under the patronage of the British Ambassador and Lloyd George. The Prime Minister, accompanied by Mr. Balfour and Lord Robert Cecil, was present and congratulated the conductor, E. C. Stretton, M. V. O., at the close of the concert.

To Create Roles in New Hadley Work

Three artists under the management of Walter Anderson, viz., Fred Patton, bass-baritone; Robert Quait, tenor, and Emma Gilbert, contralto, are engaged to sing the solo parts in the first production of "The New Earth" by Henry Hadley. The cantata is to be given on July 29 with the co-operation of the New York Symphony Orchestra at Chautauqua, N. Y., under the direction of Alfred Hallam.

Alma Wallner Flint Has Aid of Miss Gunn in Brooklyn Program

A recital was given in Apollo Hall, Brooklyn, May 27, by Alma Wallner Flint, contralto soloist of the Lewis Avenue Congregational Church. She made an exceptionally fine impression. The assisting artist was Kathryn Platt Gunn, violinist, who was at her best. Possibly the finest of her numbers was the fa-

miliar "Tambourin Chinois" of Kreisler, which brought her a well-deserved encore. Alice McNeill was a sympathetic accompanist. Mrs. Flint is a professional pupil of Etta Hamilton Morris.

Gustav L. Becker's Pupils Win Success

Gustav L. Becker, the piano instructor, has received word from the secretary of the Washington, D. C., College of Music, detailing the success of his former pupil, Weldon Carter, who has been made the head of the piano department of the college. Mr. Carter has been giving recitals in Washington which reflect high credit upon himself and Mr. Becker. Mr. Becker's pupils gave an interesting recital at Steinway Hall in New York on May 22. He announces a summer course in musical pedagogy and a normal course for students of the Progressive Series of Piano Lessons.

Several N. Y. Symphony Players Resign to Join Chamber Music Society

Gustave Langenus has resigned from the position of first clarinet of the New York Symphony Orchestra, a place he has held for nine years, to become a permanent member of the New York Chamber Music Society. Others who have resigned from this orchestra to join the Chamber Music Society on a permanent basis are Henri de Busscher, first oboe; Ugo Savolini, first bassoon; Joseph Franzel, first horn; Scipione Guidi, assistant concertmaster, and Emil Mix, assistant first double bass.

Teaching to Keep Schmitz in New York

E. Robert Schmitz, the noted French pianist and conductor whose recent first recital at Aeolian Hall was one of the most notable of the season, is giving a series of recitals at Tuxedo, N. Y., on Friday mornings during June.

In accordance with promises made on condition of his remaining in New York, Mr. Schmitz has acceded to numerous requests from professionals and others who desired further study with him and has opened a studio in the city. Early in the fall he will give up his teaching to go on a tour.

George Engles Series for Buffalo

Announcement was made this week of the George Engles series of five subscription concerts to be given in Buffalo next season under the local supervision of Mai Davis Smith at Elmwood Music Hall. The course will include recitals by Josef Hofmann, and Jascha Heifetz, and concerts by the New York Symphony Orchestra with Emilio de Gogorza, Louise Homer, Pablo Casals and Toscha Seidel as soloists.

Davis to Sing for Elks

Ernest Davis, the tenor who recently returned from a concert tour of the Middle West, will give a recital on Saturday at the Elks Club on the Concourse in New York, in memorium of Flag Day. Mr. Davis appeared previously at the Elks Club last February.

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Galli-Curci's Rapid Rise to Fame in the United States

FEW singers have had a more unusual career than Amelita Galli-Curci, of whom it is now told that her earnings per year triple the salary of the President of the United States; whose voice is heard all over the world on recording machines—whose office is to immortalize the singer's notes, and whose face is as familiar to the New Yorker or indeed the denizen of any other American city as though she were the latest heroine of the moving drama, instead of a star of those resorts of the "high-brow," the opera and the concert stage. A few years ago, Mme. Galli-Curci was known in Italy and in South America but a stranger to United States audiences. Overnight, almost, she sprang into fame in November, 1916, as *Gilda* in "Rigoletto" at a performance of the Chicago company; and success on success followed, as she divulged her skill that season in the coloratura singer's rôles in

which Patti, Melba, Tetrazzini and other "queens of song" had preceded her. The new star literally became the rage; and New York and Boston impatiently awaited her only to succumb in their turn. The *Dinorah* in which she made her first New York operatic appearance in February, 1918, will not soon be forgotten; nor did Boston fail to acclaim her *Lucia* and her *Gilda*. Her place was henceforth secure.

Not content with triumphing on the operatic stage, Mme. Galli-Curci essayed to shine on the concert platform; and here also she scored a success that was phenomenal. From coast to coast she was acclaimed, and to-day a very few singers only, such as Caruso, McCormack or Schumann-Heink, can rival this recently unknown songstress as a drawing-card. At her last Hippodrome concerts in New York, her audiences have been restrained in size, as it has been remarked, "only by the fire-laws of New York City."

Just what is the secret of this songstress's immense popularity, or which of her many qualities constitutes the special secret, it is difficult to decide. Certain it is that she adds to her vocal endowment and to her amazing use of it a personality most winning in its gracious comprehension of an audience's psychology. Yet no spectacular methods have been used by her to gain attention; always she has maintained a dignity commensurate with even her extraordinary position in the world musical.

HAYWOOD SHOWS HIS METHOD

Vocal Teacher Gives Demonstrations for Bridgeport Pedagogues

BRIDGEPORT, CONN., June 1.—Frederick H. Haywood, the New York vocal teacher, recently demonstrated his method of voice culture with a freshman class in the local high school, for Ingeborg Svendsen-Tune, the supervisor of music, and later with a class of Normal School girls at the City Normal School, for Clayton P. Stevens, the supervisor, who had asked Mr. Haywood to demonstrate his work before the teachers of Bridgeport.

At both demonstrations, Mr. Haywood worked with students who had received no previous vocal instruction either in private or with class. After distributing his manual, "Universal Song," to the students, he explained that they were to receive a voice-culture lesson that would be in every way identical with a private lesson that they might receive if they came to him for instruction at his New York studio.

The first three lessons of the twenty

in the manual were given at both the high and Normal schools, and it was interesting that the lessons were as effective and apparently as interesting to the high school freshman class, where the average age was fourteen years, as they were to the Normal class composed of girls four or five years their seniors. With both classes there was a noticeable change in the quality of the tone and the amount of resonance at the termination of the allotted time of forty-five minutes.

Twenty-five of the city's teachers were at the Normal School to observe the work and manifested keen interest in a talk that Mr. Haywood gave after the lesson was finished. Mr. Haywood laid great emphasis on the fact that the subject of voice culture had led a shuttle-cock existence long enough and that the time had come for it to receive more attention and be considered and treated as an academic subject. He briefly outlined what was being done by state organizations in the way of forming a platform for standardization in order to protect the student from ill-prepared and unscrupulous teachers of the subject.

With the excellent demonstration that Mr. Haywood had given still fresh in their minds, it was easy for him to convince his listeners that a course of simple constructive exercises, together with the necessary theory in a manual of instruction that each student can possess for reference and home work, was coming nearer to solving the question of whether voice culture could be made an academic subject and become standardized as other subjects are, or continue to be shrouded in mystery and vagueness and considered impossible of adoption as a regular part of a school curriculum. Mr. Haywood concluded his remarks by declaring that if a subject was susceptible enough of simplification, so that written examinations could be given and credits allowed in the public schools, it would be but a short time before the interest of the state legislatures could be enlisted to dignify the profession by legalizing teachers of suitable proficiency.

Clayton P. Stevens, music supervisor in the city Normal School, thanked Mr. Haywood for his convincing demonstration and stimulating talk, and at the termination of the novel hour and a half that the teachers had spent listening to the lessons and discourse, there was spontaneous and prolonged applause.

On May 8, Mr. Haywood had appeared at the Eastern Music Supervisors' Conference at Hartford. He gave the same demonstration with twenty-two of the high-school glee-club girls and interested many of the teachers in adopting his course for the fall.

Arens Pupils Make Admirable Appearances

Among the pupils of the Arens Vocal Studios recently heard in concert were Margaret Cantrell, mezzo-soprano, one of the younger pupils at the studios, and Daphne Dane Imbrie, soprano. The

former was engaged as soloist at the national convention of the Daughters of the American Revolution, held recently in Washington, D. C. Her admirable work gained much praise, as well as a letter of thanks from Mrs. Guernsey, president of the organization. A week later the young artist was the soloist at the Nutley, N. J., Country Club, where again she made a good impression. Miss Cantrell was also engaged by the State Woman's War Relief Board as soloist, and made so excellent an impression during her first week that she has been engaged for an extended tour of the Southern Camps; this will be her first professional tour. The second singer was heard as assisting artist at a piano recital given at the Woman's Club House, at East Orange, N. J., on May 10, singing two groups of songs with fine voice, style and taste, receiving immediate recognition from the audience. As an encore, she gave Del Riego's "Hay Fields and Butterflies."

ST.CECILIA ORCHESTRA COMING

Italian Government Will Send the Ensemble to U. S. Next Fall

A cablegram received on Tuesday from Richard G. Herndon, dated Rome, June 8, announces that the Italian Government has accepted an invitation to send the St. Cecilia Orchestra to the United States this fall "as a concrete evidence of the unbroken friendship existing between the two countries." The American committee, of which Otto H. Kahn will be chairman, will be announced soon. The cablegram with foregoing data was received by Frank T. Kintzing, associate manager of the French-American Association for Musical Art.

G. H. Federlein Resigns Post with Ethical Culture Society

Gottfried H. Federlein, the New York organist and musical director of the Society for Ethical Culture, New York, will sever his connection with that organization in the fall, having served in this capacity for more than eight years. Raised to a high pitch of excellence during his regime, the music at the Ethical Culture Society has consisted in the main of solo organ work and ensemble with stringed instruments. Mr. Federlein intends to devote more of his time to choral work, together with concert work and accompanying. During the absence of Kurt Schindler, Mr. Federlein is taking full charge of the music at Temple Emanuel, New York, where, with Mr. Schindler as director, he has presided as organist for four years.

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the golden throat of Rosa Ponselle, the soprano. Giulio Setti, the famous choir-master, anxious to participate in the crime is pointing a "pistol" at her, in case the knife should fail, while the unfortunate diva yells for her press agent.

SAN FRANCISCO'S WEEK FILLED BY LOCAL ARTISTS

Hana Shimozummi and Other Japanese Give Native Music—Local Symphony Forces Play

SAN FRANCISCO, CAL., June 1.—A farewell recital was given at the Scottish Rite Auditorium on Friday evening by Hana Shimozummi, a Japanese soprano who has won recognition by her beautiful voice and charming personality. Jessica Colbert, a local manager, has completed arrangements with an operatic manager in the East for Miss Shimozummi's appearance as *Madama Butterfly* and other roles, and she leaves for New York this week. Her recital was not only unique, but highly interesting from the fact that all those participating were of her nationality. Shunzo Mitani, a pianist of ability, whose training with American teachers in Japan was continued in Chicago, is a graduate of Balaka College, and his group by Rachmaninoff, Chopin and Paderewski, as well as his excellent accompaniments, was a treat. T. M. Toniata, a cellist who recently arrived in this country, displayed fine musicianship in a group by Gabriel-Marie, Cui and Lee. He also played an obbligate for Miss Shimozummi, who sang nine songs in English, French and Italian, be-

sides excerpts from the "Sayonara" cycle by Cadman and "Un Bel Di" from "Madama Butterfly." A novelty Koto number by a group of Japanese children completed the "Japanese Evening," which was greatly enjoyed by the large audience.

The Pacific Musical Society has formed a Study Club for the encouragement of ensemble work. Meetings will be held twice a week, once for orchestra and once for chamber music study. Four invitational concerts will be given during the coming season.

Members of the Mansfeldt Club were entertained by the Sequoia Club on Wednesday evening when the program by San Francisco composers recently presented was repeated. In addition an "Impromptu" by Mrs. Hugo Mansfeldt was played for the first time in public by Mr. and Mrs. Mansfeldt. Speeches were made by Harry Wagner, president of the Sequoia Club, Joseph D. Redding and Joseph George Jacobson, with responses by Hugo Mansfeldt and Marjorie Scott.

A feature of the Lemare organ recital on Sunday evening was the "Serenade" from Joseph D. Redding's opera, "Fei Yen Fah," which is soon to be produced in New York. Assisting on the program was Elfrida Wynn, who sang the "Caro Nome," and a group of English songs. She was accompanied by Warren Wat-

ers. At the Palace Hotel Palm Court on Sunday evening Frances Hamilton, soprano, sang several numbers, including "Mi Chiamano Mimi," from "La Bohème," and a group of French and English songs. J. K. Wallace played "The Lost Chord" as a trombone solo, and the orchestra under the direction of Rudy Sieger completed a highly interesting program. Later in the evening the same orchestra gave a program in the Fairmont Hotel lobby with Alvina Barth as soloist, her numbers including the "Jewel" song from "Faust" and a group of English songs. At the St. Francis, Ferdinand Stark and his orchestra presented a splendid program in the Garden Room. These concerts are becoming very popular now that other attractions have fallen off, and many avail themselves of the opportunity of hearing good music in such delightful surroundings.

The Sunday concerts at the theaters are also attracting large audiences. At the California the orchestra, under the direction of Hermann Heller, featured two local composers at the last concert, a

new composition by P. I. Jacoby and two movements from Walter Bell's Symphony "Spring."

At the Tivoli the feature number was Bizet's Suite from "Carmen," the orchestra, under De Mandil, playing with its usual excellence. Since the close of the San Francisco Symphony season both these orchestras have been augmented by its members.

Antoine De Vally presented the following pupils in an interesting song recital on Friday evening: Marguerite de Toel Beatrice Dowd, Florence Burleson, Ethel Cowperthwaite, Christian Holthun and Edmund Mirese. Eva Walker and Doris Donnan were the accompanists.

E. M. B.

TANDLER FORCES END SEASON

Los Angeles Symphony in Final Concert—Hear Woman's Club and Zoellners

LOS ANGELES, CAL., May 30.—In its last concert of the season yesterday afternoon at Clune's Auditorium, the Los Angeles Symphony Orchestra gave the ninth performance of the Tchaikovsky "Pathetic" Symphony in this city. The program opened with the "Scènes Historiques" by Sibelius, which shone in a pale light compared with the larger work.

The soloist was Axel Simonsen, playing the Boellmann "Variations Symphoniques," followed by a "Russian Love Song," written by Theodor Gerdohn, the first violinist of the orchestra. Mr. Simonsen is one of the favorite cellists of the Southwest and met a hearty reception.

The orchestra thus closed its twenty-second year, the sixth under the direction of Adolf Tandler and the third under the business direction of F. W. Blanchard, who closed his connection with it at this concert. The audience nearly filled the big auditorium. Throughout the season the audiences have been the largest in the history of the orchestra. It is probable that a new business management will take the reins in two weeks. Mr. Tandler remains as a director.

The Woman's Lyric Club gave its third concert of the season last night at Trinity auditorium. The hundred women singers sang their program under the direction of J. B. Poulin, closing their fifteenth year. The principal number was Mathews's "The Slave's Dream." One local chorus was presented by Elinor Remick Warren, a "Flower Chorus in Spring." The incidental solos of the evening were given by Helen Tappe and Mrs. Gale Dimmick. Three numbers were given by the Carollers Octet, composed of members of the club chosen for vocal excellence and under the direction of Grace Carol Elliott.

At its second program of the new series of concerts this evening, the Zoellner Quartet played a Schubert Quartet, a Glinka Minuet, an Andante of Tchaikovsky and a Napravnik Quartet. These programs are given Friday nights at the Ebell Clubhouse.

W. F. G.

Artists Co-operate in Benefit for Washington Heights Canteen

A successful concert was given in the Washington Heights Canteen on the evening of June 3, before a large audience. The list of soloists included Mildred Graham, soprano; Alice Moncrieff, contralto; George W. Reardon, baritone, and Kathryn Platt Gunn, violinist, with Edith Morgan Savage and Ethel Watson Usher as accompanists. Miss Graham, who was cordially received, sang numbers by Transcombe, Ronald, Lieurance, Maley and Speaks. Mr. Reardon scored in songs by Wood, Bergh, Speaks and Willoughby, while Mme. Moncrieff gave excellent interpretations of numbers by Curran, Huerter, Penn and Cadman. Miss Gunn played compositions of Taylor, Powell, Brown, Friml and Kreisler, to her audience's delight. The concert was for the benefit of the Washington Heights Canteen, which has been doing praiseworthy work, particularly in caring for wounded soldiers. A goodly sum was realized, so that the canteen is now able to continue its activities throughout most of the summer.

CECIL ARDEN SINGS BEFORE THROGS AT NEW YORK RALLIES



—Photo © by Mishkin

Cecil Arden, Contralto, in the Ante-bellum Costume in which She Sings Songs of the South

The young contralto of the Metropolitan Opera Co., Cecil Arden, was the soloist at the big Salvation Army rally on May 23 at the Brooklyn Academy of Music. Miss Arden was heard in the aria "Ah, Mon Fils" from Meyerbeer's "Prophète" and the "Brindisi" from "Lucresia Borgia." Behrend's "Bon Jour, Ma Belle" and "Dixie." Many of the boxes were sold for \$1,000 a piece and seats as high as \$200. On May 28 Miss Arden sang at the Waldorf-Astoria, New York, at the dinner given to Governor Strong by the officials of the Liberty Loan. Here she appeared in her ante-bellum costume, singing "Carry Me Back to Ole Virginia." She was heartily applauded and after it added Behrend's "Bon jour, ma belle," Buzzi-Peccia's "La Morenita" and "Dixie." Miss Arden was congratulated on this occasion by J. Pierpont Morgan, William G. McAdoo and many other notable Americans. The Southern songs were requested as a compliment to Secretary of the Treasury Glass, who is a Southerner.

Commencement at Durham, N. C., School

DURHAM, N. C., May 27.—A pleasing feature of the commencement exercises of the Durham School of Music, last evening, Lois Suitt, one of the pupils of the school, sang James A. Robinson's new song, "The United States of the World." The author and the singer are both residents of this city, and the delightful singer made a praiseworthy reputation for herself as well as the song.

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SUNDELIUS RECITAL CHARMS WORCESTER

Hearty Reception for Soprano at First Recital There—Local Composer

WORCESTER, MASS., June 1.—Mme. Marie Sundelius scored strongly on her appearance at the Grand Theater, May 25, in a benefit concert for the Salvation Army. The concert was directed by George de Feo, manager of the De Feo Grand Opera Company, which completed a week's engagement Saturday evening, and members of which assisted to make the concert a success. This was the first appearance in the city of Mme. Sundelius since she became a member of the Metropolitan, and her reception was most flattering. At the close of the concert she was guest at a banquet given in the Bancroft Hotel by the Swedish Engineers Society of Worcester.

A Worcester composer, R. Spaulding Stoughton, was signally honored last Sunday evening when the entire musical program given at the service in Piedmont Congregational Church was arranged from Mr. Stoughton's works. Of special interest to the congregation was perhaps the anthem, "Praise the Lord, O Jerusalem," which is just off the press and has been dedicated to the Piedmont church choirs. Another number that won the warmest commendation was the bass solo, "He That Dwelleth in the Secret Place," sung by Milton C. Snyder, to whom it is dedicated by Mr. Stoughton. "Dreams," which was played for the offertory, is a charming composition which has won much favor for the Worcester composer.

Mr. Stoughton is at present working on a sacred cantata entitled "In Samaria," which he is preparing for the West End Collegiate Church in New York, at the request of the director of music, Henry Hall Dunckley.

One of the most largely attended of the spring recitals was given in the grand ballroom of the Bancroft Hotel the same evening, when Josephine Knight, teacher of singing, presented a number of her pupils in a program of much variety and charm. Those who appeared were Hazel Blanchard, Harriet E. Roe, Mildred Sieben, Eva Johnson, Isabel LeClair, Edna Peterson, Amelia Johnson, Mae Carrigan, Blanche Mayers, Mildred Booth, Ella Kennen, Maude Girard, Florence Howe, Laura Newton, Marion Kirkpatrick, Florence Hult, Selma Johanson, Mary MacMahon, Vesta Wil-Thyden and Mabel Andersen. Fully 400 persons were present, who showed much appreciation of the excellently presented numbers.

Voice and piano pupils of A. Priscilla Bridgman were presented in a studio recital last evening before a capacity audience. Miss Bridgman also contributed two pleasing groups of songs. Piano selections were by Helen Stuart, Doris Roberts, Marjorie Green, Nanine Sprague and Frank Geldard; songs by Jeanette Bruso.

The musical clubs of Clark College are scoring a success in Worcester through their many appearances in the city this spring. The past week they have given programs in several churches, notably the First Universalist and Plymouth Congregational, where they were received by capacity audiences. Numbers were by the College Orchestra, Glee Club, and Quartet. There were also solos by J. R. Grether, basso, and D. L. Murphy, baritone. Horace A. Hunt is manager of the Musical Clubs.

Piano pupils of Florence I. Pike gave a pleasing recital May 25 in the studios, before a capacity audience. They were assisted on the program by H. Sigurd Benson, baritone.

T. C. L.

A New Singer

On May 19 a new singer, Frances Bendelari, was heard with the Minneapolis Orchestra at Joplin, Mo., where she sang the *Micaela* aria from "Carmen"

with marked success. It will be of interest to those whose experience has been of sufficient duration to hear once again the name of Bendelari in the world of music. Frances Bendelari is a niece of Augusto Bendelari, who was a distinguished teacher and composer of music in New York prior to 1900. He belongs in the category with the noted Errani, Brignoli, Millard, Sweet, Simpson, Miss Kellogg, Miss Thursby, Cappiani and others of that time. With the exception of the well-known teacher, Maurice LaFarge, in New York, all Miss Bendelari's work has been done with William H. Leib, the veteran teacher now located at Joplin.

Votichenko Plans a Busy Fall Season

After his last concert for the season, "Concert Intime de Musique Ancienne," Sasha Votichenko received letters from all parts of the country asking him to repeat his program entitled "Music of Royal France" in clubs, concert-halls, etc. Mr. Votichenko is planning to make a tour of New England in the autumn giving his first concert in Boston at Jordan Hall. On Nov. 4 he will play at a costume affair, which will be held in the ballroom of the Bellevue-Stratford, Philadelphia, by the Matinée Musical Club. Mr. Votichenko will present a Russian program on this occasion, and many of his own compositions will be played.

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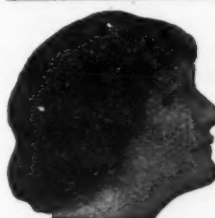
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A. E. F. Making Progress in Mass Singing, Says K. S. Clark

Y. M. C. A. Song Leader, Member of "Musical America" Staff,
Home with 79th Division Men—Tells of His Experiences
on Shipboard and Before

WHEN the U. S. S. *Kroonland* steamed into the port of New York with a band playing on deck to mark the arrival of Headquarters 79th Division, this transport completed a voyage of eleven days which demonstrated the variety of uses to which music has been put in sustaining the morale of our troops. The units of the 79th and the other outfits on board had enjoyed music from the following sources: Two bands, that of the ship and the regimental band of the 304th Engineers; two show troupes, the 79th Division Entertainment Troupe and the 304th Engineer Minstrels, also of that division; the vocal quartet of the 20th Engineers; the jazz band of the latter organization and the 304th Engineers' orchestra; mass singing led by Kenneth S. Clark, Y. M. C. A. song leader of the 79th Division, and impromptu music emanating from pianos, talking-machines and a portable organ.

Following a regular schedule laid out by the ship's entertainment officer, Lieutenant Ostell, the entertainment programs on the voyage were carried out under the supervision of J. W. Nash, Y. M. C. A. dramatic coach of the 79th. According to this schedule there was music for luncheon and dinner at the officers' mess in the Ward Room, performed by the two orchestras, the 79th troupe, headed by Frank "Slim" Kellam, and the 20th Engineers' Quartet, with evening programs by the 79th singers and the 304th Minstrels. The latter two troupes also played for the men in various parts of the ship, particularly in the troop mess hall. The bands gave four programs each day, and Mr. Clark supplied music with various of the nine motion-picture shows given daily. In the Ward Room this song leader supplemented the pictures with mass singing, the words being thrown on the screen. For the movies in the troop mess hall and on the after quarter-deck, Mr. Clark manipulated the little folding organ, playing an accompaniment to the pictures and leading the crowd in any song requested.

One of the musical programs during the voyage was a mere accident. The photographer of the 304th Engineers had assembled on deck the 79th Entertainment Troupe along with Mr. Clark, who had been the manager of the troupe and a co-accompanist since the days when it was formed right after the 79th came out of its baptism of fire in the Argonne. To give local color to a photograph for the divisional album, Mr. Clark had brought on deck the ship's organ, a replica of the much battered instrument which he was bringing home as a souvenir of the days when the 79th Troupe had given shows to its accompaniment, immediately after the armistice, in the Meuse villages that the 79th had captured from the Boche. In order that the picture might have action, it was suggested that the troupe be snapped in the midst of one of its characteristic numbers, wherefore the Yanks gathered on deck were recruited as audience. Next Mr. Clark was asked to lead the crowd in singing, and this was duly recorded by the photographer. Having obliged in the rôles of spectators and chorus, the assembled soldiers felt that they had a

show coming to them, and the members of the troupe gratified their wish with three-quarters of an hour of singing, interspersed with music from the ship's band, which was playing nearby.

Before the *Kroonland* sailed from Saint Nazaire, Mr. Clark assisted the Divisional Troupe in providing music for the various outfits as they were receiving their quota of cocoa, chocolate candy and smokes from the Y. M. C. A. at the dock.

On the day that the first unit of the 79th departed from Saint Nazaire, the 310th Field Artillery, Mr. Clark was standing at the side of the big lock and watching the ship pull through. Brigadier-General Andrew Hero, commander of the brigade of which the 310th is a part, was nearby and asked Mr. Clark to lead the men on deck in a song. Thereupon—directing at long distance—Mr. Clark started them singing "Pack up Your Troubles." At the conclusion of this refrain, Col. Howard Landers, commander of the 310th, shouting from the bridge with a megaphone, asked Mr. Clark to start another song, and the troops were thereupon directed in the singing of the artillery classic, "The Caissons Go Rolling Along," with the numerals "Three Tenth!" ringing out in the air.

On his arrival in New York, Mr. Clark, who was formerly of the editorial staff of *MUSICAL AMERICA*, told of the progress being made in mass singing with the divisions of the A. E. F. still in France.

"When I was in Paris a short while before sailing," Mr. Clark said, "I called to see Ernest B. Chamberlain, who now has charge of the Y. M. C. A. Song Leaders' Division overseas. He showed me letters from the welfare officers of four divisions and of two base sections, asking the Y. M. C. A. to send out a team of song leaders for their troops, as promised in a bulletin from G. H. Q. This official recognition of the work of the Song Leaders' Section came as a result of the experiments along the line of training soldier song leaders in France under the direction of Marshall M. Bartholomew, who was in charge of the mass-singing campaign of the 'Y'."

Of his farewell visit to Paris, Mr. Clark said, "I had an opportunity for the first time to see some of the concert life in Paris; I had found nothing but opera on the musical calendar during my previous visits. The biggest concert that I heard during my three days there was a benefit given at the Palais du Trocadéro for the *Caisse de Retraites* of the Société Mutuelle des Professeurs du Conservatoire de Musique et de Déclamation. The big attraction was the orchestra of the Concerts Lamoureux, directed by the brilliant Chevillard. I was interested in hearing as soloist Alfred Cortot, of whose success in America I had read so much. He impressed me as an extremely suave as well as dynamic player, but I was sorry not to have heard him at a better piano than the rather passé French instrument that he used. His vehicle was the Fourth Concerto of Saint-Saëns.

Sleep and Saint-Saëns

"During this concert I was struggling with sleep, for I had spent the previous night sitting up in a railway compartment from Nantes to Paris. I was interested to note that sleep came nearer overpowering me amid the well-ordered measures of the Saint-Saëns Concerto and of the same composer's *Symphonie en Ut Mineur*, played by the orchestra, than during the performance of the modern 'La Procession Nocturne' of Rabaud and Debussy's 'L'Après-midi d'un Faune.' This phenomenon confirmed my belief that the war had heightened my modernistic tastes in music.

"There was another soloist on the program, Mme. Croiza, who sang an aria and a song by Berlioz without sufficient

emotional fire to ennoble the music itself. With the virtuosity of Chevillard's orchestra I was much impressed.

"The size and brilliance of the concert auditorium at the Trocadéro struck me as being one point on which Paris excelled anything that New York could offer. Further, I noted that the audience was a capacity one, despite competition with two other concerts and matinees at the Opéra Comique and the smaller houses. I happened to sit beside a young girl—*avec madame sa mère*—who told me that she was a piano pupil at the Conservatoire. When I spoke to her about the success in America of Cortot's little pupil, Madeleine Brard, she expressed a wish that she, too, might play in our country some day.

"I must admit that I prefer the deportment of our concert audiences to that of this gathering, at least in one respect: All the men kept their hats on until the concert began, and some all through the performance. A defect in the hall was a tomb-like chill, which, despite the mildness of the May day out-of-doors, made a coat necessary to comfort.

"Another concert that I was lucky enough to hear was the organ program given by Widor at the Church of Saint Sulpice—shades of Massenet's 'Manon'! This recital was part of a campaign to show the members of the A. E. F. that there is a better side to Paris than the boulevard life which commonly meets them. I carefully studied the make-up of the audience, for I had just read in the Paris edition of the *Chicago Tribune* a letter from a captain who criticized the Y. M. C. A. because at a recent event in the same campaign—a matinee of which the 'Y' had charge—it had given over a large number of seats to its own workers, thus crowding out, as he alleged, numbers of disappointed doughboys. Of the crowd that poured out from the Widor recital, which was not sponsored by the 'Y', and where there was room for all, fully half were welfare-workers or army nurses. A goodly number of enlisted men faded away during the recital and of the A. E. F. members present at the close a fairly large proportion was of officers. I don't mean to imply that the rank and file of the army does not care for good music, but rather that with the desire for 'doing' Paris on a three-day leave, the majority of the men would be likely to overlook a great art event like this, especially as it came at the inconvenient hour of five in the afternoon, and was in an inaccessible section of the city.

"As for the recital itself, Widor played like a master, and it was an experience to hear him perform his Fifth Symphony, which closes with a technical *tour de force* in the familiar Toccata movement.

"Still another French composer appeared in the final concert that I heard—Théodore Dubois, whose 'Seven Last Words of Christ' formed the principal part of a program given at the American Church of the Holy Trinity 'for the Members of the A. E. F., War Workers and Friends.' Again the A. E. F. made up a rather small proportion of the audience. The venerable Dubois conducted parts of his beautiful work, and showed himself still a leader of considerable fire. The rest of the oratorio was in the hands of Gustin Wright, organist of this church. He labored valiantly with a chorus made up of choirs from several churches, and despite a paucity of rehearsals, he got some good results, especially in shorter choral numbers.

"At this concert I met Walter Charnbury, formerly bandmaster of the 304th Engineers of our division. Since leaving us he had received his commission as Second Lieutenant. He told me that he was in a piano class under Philip at the Conservatoire.

"During this Paris visit, I finally succeeded in hearing 'Werther' at the Opéra Comique. I found much to charm me in Massenet's emotionally colorful score and good qualities in the presentation as well—especially in the resonant voice of the Albert, Mr. Baugé. Then in 'Manon' I heard the tenor Marny, whom I always enjoy, also a pleasing *Manon*, Mlle. Brunlet."

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Local Recitalists Provide Concerts After Season Closes

JERSEY CITY, N. J., June 1.—The musical season has practically closed, and now the annual recitals by studio pupils are interesting many. Edward S. Breck, president of the Jersey City Musicians' Society, gave a pleasing program at St. Peter's Church in Perth Amboy on May 28, assisted by Elizabeth Jones, soprano. Oliver Edel, boy soprano, soloist of St. Thomas Church in New York, and Catharine Cavalli, a former resident of Jersey City, a pupil of Spiering, gave a fine program June 1 at the First Presbyterian Church in Emory Street.

Jeanette H. Thomas and Julia M. Silvers, two young musicians of Jersey City, students of Mrs. Jessie Fenner Hill, gave a recital at her New York studio May 24, Mme. Lina Coen assisting.

The Woman's Choral Society, which has studied under Arthur D. Woodruff for the seventeen years it has existed, closed its season May 28 with a luncheon and festival, when about fifty of the members attended. The Choral was enthusiastic over the announcement by their president, Lucy Nelson, that Mr. Woodruff was receiving the degree of Doctor of Music at Rutgers this month.

Mme. Maria Liederhaus, a former Metropolitan opera singer, and Mrs. Irving of Brooklyn, both members of the choir of the Bergen Reformed Church in Jersey City, were heard in concert here last week.

Two student recitals were given the last of May by the pupils of J. Belle Boltwood and the Ensemble Class of twenty violin students under Flora Witt-penn at the home of Colonel and Mrs. Boltwood in Jersey City.

The musicales under the Friday Forum of the First Congregational Church, of which the Rev. Harry L. Everett is pastor, closed the last of May when the Edna White Trumpet Quartet, including Katharine Williams, Louise Gura, Cora Roberts and Mabel Coapman, gave several numbers. The trumpeters also played accompaniments for the Westside Male Quartet of Brooklyn. A. D. F.

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NOTE: NEXT SEASON WILL BE MISCHA ELMAN'S LAST TOUR IN AMERICA FOR A NUMBER OF YEARS

NEW MUSIC VOCAL AND INSTRUMENTAL

"EXALTATION," "The Little Town (Belgium, 1914)." By Seneca Pierce. (Boston: Boston Music Co.) "A Wishing Well," "Questioning," "The Eagle," "Little Bateese," "The Lamp," "My Little House," "Silence," "Evening," "America's Answer." By Seneca Pierce. (Milwaukee: Published by the Composer.)

Every now and then in our rather regular course of viewing and reviewing music we come upon a new name that makes us certain that the future of music is anything but dim. We felt this when we sat down to the songs by Seneca Pierce, a young American musician from Milwaukee, which are listed above.

Mr. Pierce has had the same experience that others before him have had, namely, difficulty in finding a publisher for his product. Consequently, he published "Exaltation" and "The Little Town" himself. And when they were sung, the former by Mme. Julia Clausen to whom it is dedicated, and the latter by Marcella Craft and other singers, the Boston Music Company took the songs over into its catalog and the composer-publisher assigned the copyright. Very nice, we say, and of course a great satisfaction to the composer. But did it avail him much? These two songs, "Exaltation" and "The Little Town," are good, honest songs and effective vocally. They are earlier than the nine others mentioned above as "published by the composer." Yet the nine Mr. Pierce had to issue himself to get them on the market in available form. And he was in the United States army while he was getting them out, sending the proofs back and forth to his music engraver and printer, a process that was beset with all sorts of opportunities for losing his manuscripts and his proofs. But he won out; he issued his nine songs.

The writer of these lines can understand readily how the music publishers of this land are obliged to decline the publication of much worthy music. Their business does not permit their producing more than so much per year; and there is, of course, much worthy music that is not at all marketable. But how this set of songs failed to interest them—that is, assuming that the set was submitted to them—we cannot fathom. One gets jaded, satiated and worn out in a long season of activity. Yet we were not so satiated as to find ourselves unresponsive to these songs. As we have said, "The Little Town" is a charming bit, a two-page song, set to a poem about the little children of a little town in Belgium in 1914 by Katharine Adams; nice enough, we add, folk-song-like in melody, not distinguished. "Exaltation," the verses by F. K. Berresford (whose poems Mr. Pierce uses in many of his songs) is a splendid low voice song, full in expression, well constructed, the accompaniment Mendelssohnian to the core. Again, not an alarming song, though a very good one.

But come to the set of nine, of which we speak. Here is matter to cheer the heart, here is the expression of a young musician who must be heard. Take them in order: "A Wishing Well" (poem of Katharine Adams) is lovely melody, pure simple, refined, with many a delicate touch that sets off the melody. Observe the final little run high up in the treble! Another Adams poem, "Questioning," has made a fine song, one of the best of the entire group, we think. It is for a low voice, and only issued in this key. The poem is admirable and to it Mr. Pierce has written music that is unusual in its emotional pull. Comes a setting of Tennyson's "The Eagle." It is strong, dramatic, and if not the best music to this poem that we are familiar with it takes a position of rank, at any rate. Mr. Pierce chose to write a song of William Henry Drummond's "Little Bateese" in that dialect of the French-Canadian which has made Drummond so beloved; and he has done it well. The opening measures, with the motif of the song made of significant note-clusters, not quite à la Ornstein, create the atmosphere at once, and the *espressivo* section in B Flat is lovely, too. In light vein "My Little House" is delightful, a song always sure to win a repetition. We cannot find more than laudable intentions in Mr. Pierce's "America's Answer," a setting of R. W. Willard's poem, answering Lieut.-Col. John McRae's noble poem "In Flanders Fields." There

is sincerity in Mr. Pierce's song, power at times but also a certain conscious quality that keeps it from being one of his best songs. And the opening twelve measures from where the voice begins have more than a passing reference to *Carmen's* famous aria with the cards in Act III of the Bizet opera.

By far the finest of all the songs are the three settings of Sara Teasdale poems, "The Lamp," "Silence" and "Evening." We are willing to look at future settings of "The Lamp"—there will be others, in all probability—but we have little hope of our composers surpassing this one. In every detail this song stands the test and stands out a conspicuous achievement in the field of lyric composition. So does "Silence"; and "Evening," with its fifths and its cooling harmonies, is an alluring piece of music for singer, listener and player. Mr. Pierce has melody of the right kind; he has a harmonic sense and a feeling for form. He expresses himself not philosophically, but well, and he makes us feel that he is a song composer by divine right. (That is the only kind that is needed. Song composers are born, not made.) To be sure, there are details here and there that one could cavil with: but why speak of them in the presence of so much that is excellent? Mr. Pierce is a very young man with a big future before him. He will develop in technical skill as well as in breadth of vision as he grows older. But let it be clearly understood that he is to-day writing some of the best songs that this country has produced, art-songs for recital singers who wish to sing music that is worthy of invidious listeners.

There are dedications as follows: "The Little Town" to Louise Williamson, "Exaltation" to Mme. Julia Clausen, "A Wishing Well" to the composer's mother, "The Eagle" to Roger Bromley, "My Little House" to Anna Case, and "The Lamp" to Charlotte Peegé. "A Wishing Well" "My Little House" and "Silence" are issued both for high and low voices, "Evening" for high and medium voices, "The Eagle" for medium, while "Questioning," "Little Bateese" and "The Lamp" are issued only for low voice. Real low voice songs, too!

* * *

"FIVE JAPANESE LOVE-SONGS." By Koscak Yamada. (New York: G. Schirmer.)

This is a cycle of five brief songs, each one two pages long, which Mr. Yamada has composed to poems of his native Japan. The brevity of the songs makes it necessary to perform them as a cycle and only so. They are musically charming and at the same time of no significance. Mr. Yamada's settings of his land's folk-songs far surpass these original song efforts. They are, however, interesting to own, because they are among the first songs by a Japanese composer that we have seen.

The *édition de luxe* in which the house of Schirmer has issued them is a triumph of the publisher's art. The cover of dark gray green, with the Japanese title-page, is beautifully done, as are the poems in Japanese characters, in English and Japanese phonetically spelled on the page preceding each song. The English texts are printed under the voice part, with the Japanese in phonetic spelling under them. George Harris, Jr., and Dr. Theo. Baker have prepared the English versions. A. W. K.

* * *

ANDANTE RELIGIOSO. By Hermann Carri. (New York: Carl Fischer.)

As a rule a multiplicity of editions of an instrumental number implies an existing or presupposed popularity so great as to make the musical value of the composition questionable. Mr. Carri's *Andante Religioso*, though issued for violin and piano; for violin, piano and organ; for a small ensemble of six violins, and for string orchestra, is not open to this suspicion. It is by no means a startling work; it is innocent of ultra-modern cacophonies; it is neither mottoed nor annotated. A very suave, flowing melody of real string quality and type, with broad lines and a largely arpeggiated accompaniment, it sings its way to a natural climax with much sonorous charm. And it is so typically string music that it plays well and sounds well in all the

various editions in which the publisher (and in this case we believe his faith will be justified) has seen fit to put it forth.

* * *

"THE STILL, SMALL VOICE," "Jesus of Nazareth, King!" "A Prayer for Those at Sea," "Cast Thy Burden." By Bernard Hamblen. (New York-London: Chappell & Co., Ltd.)

There are very beautiful sacred songs to be found in the great oratorios, in many a modern cantata, and as individual compositions, although the average "sacred song" as we know it in this country, however, does not represent this higher level of inspiration. Yet many a song for church use that makes no great inspirational claims is well written, musically, euphonious and adapted to its purpose. These four new songs by Mr. Hamblen are decidedly not in this last class: one wonders whether they may not have been written deliberately in order to lower an average which calls for raising up instead of dragging down.

"The Still Small Voice," beginning with an empty, bombastic four-measure introduction of octave chords and octaves, blares out on a *ff.*—the word is "storm clouds"—at the foot of the page, and on the one following thunders along with heavy *tremolando* in the left hand and primitive seventh-chord successions in the right ("the world's loud clamor" being the excuse) to accompany a vocal recitative which passes over into a "sacred" waltz melody, transparently disguised with a time-signature of $\frac{3}{4}$ instead of $\frac{3}{8}$. A page of an *Andante con dolore* which is a fine programmatic illustration of grief as a commonplace of life, brings back the waltz tune which carries the "Still, (?) small voice" supplying the title. The whole song makes an effect of absolute cheapness and inventive poverty. It is published for high and for low voice. As to "Jesus of Nazareth, King!" also issued in two keys, musically speaking it misrepresents Him almost to sacrilege. The song is inchoate in the first place. Even recitative has its underlying rhythm and emphasis, and calls for more than fermatas and irrelevant chord sequences to give it sense: there must be an idea somewhere. The melody sections of what one supposes intended for a dramatic type of song are absolutely undistinguished and uninteresting. The concluding D major part is a weak imitation of the trio of Elgar's famous "Pomp and Circumstance." What a weak imitation it is! We turn to "A Prayer for Those at Sea," and think: "Physician, heal thyself!" Before Mr. Hamblen prays for those at sea in text and tone he should be certain that his prayer is a genuine inspiration. We may be doing him an injustice, but we cannot help but feel that a prayer such as this, whose commonplace words and tune are so palpably "made," will remain unanswered, for the song is weak and watery. It is not even good mock-turtle soup, musically speaking, though served out by the publisher in two keys. "Cast Thy Burden" completes the tale of Mr. Hamblen's sacred mediocrity. It has the same defects as its brethren—for all that its publisher describes it as "a veritable gem of melody" on its outside cover. The refrain waltz in this instance is especially offensive, because its merry barrel-organ list is so opposed to devotional earnestness of the text it comments.

Why write songs such as these sacred numbers? Surely Mr. Hamblen can do better than this. Even from a purely commercial standpoint these songs would not seem destined to justify putting them forth. But, should these sacred songs represent the best their composer can do, many will be inclined to suggest that he cast the burden of sacred composition upon those who are really able to write a song for church use, one that is churchly in a really fine sense, and musically beautiful and worth while.

* * *

"SEA FEVER." By Wallace A. Sabin. "The Vesper Hour." By C. Whitney Coombs. "The Canakin Song." By Harvey B. Gaul. "Return of Spring," "Absent." By Frances Wyman. "A Chant of Love for England." By James H. Rogers. "Mother." By Oley Speaks. "How Can I Tell Thee" (No ho parole). By Gabriele Sibella. (New York: G. Schirmer.)

Mr. Sabin has not published enough songs to make his name one widely familiar to singers, despite the prominent part he has played in the musical life of San Francisco since he left Christ Church in Warwick, England, to enter the Golden Gate in 1894. This fine song of the sea, inscribed to John Masefield, "the illustrious author of the poem" which inspired it, leads us to hope that it may be followed by others. "Sea Fever" has vigor, dramatic force, the

tang of the spray and spindrift to recommend it; it should, if properly presented, send a breath of ozone through the recital hall. It is issued for "medium voice," but is essentially a man's song, a baritone song and a right good one. Mr. Coombs is not one of the compositorial tribe whom we have heard spoken of as "the lighter brethren." His songs always reflect a genuine reaction to a musical idea and their workmanship is impeccable. His "Vesper Hymn" is not a great song—sacred songs of to-day seldom are—but it is a very happy and singable development in melody and accompanimental bell-chimes of the vespertime mood in music. As such it is marked in advance for use during the evening service. It is published for high voice and low.

The well-known Pittsburgh composer and organist, Harvey B. Gaul, has done an excellent Shakespearean setting in his new "Canakin Song." *Iago*, whose drinking song it is, no doubt originally drained his draught "In Cellar Cool," and all drinking songs are more or less of the brew of "Brown October Ale," which itself has something of the flavor of older vats. This is only natural, and Mr. Gaul's drinking song has all the *alla marcia* vigor and vim its type presupposes, and is a rousing good John Barley-corn tune. Will nationwide prohibition increase rather than diminish its chances for success? It is issued for low voice and inscribed to John A. Roberts of Pittsburgh. The first of these two rather taking songs by Miss Wyman is called "Return of Spring," after the Byng version of an old Chinese poem. It is very cleverly done: a graceful and daintily harmonized pentatonic melody inscribed to Florence Hinkle. Some recital singer should decide to present a program of "Spring Songs of Every Land"—the material is there, and this song might well be among those represented. "Absent" is more the ballad, pleasing and singable, like many another and having a good, effective climax.

To judge by contemporary press reports, this stirring, martial part-song for men's voices would have had greater chances of success before the armistice; it is a rousing good part-song, in which Mr. Rogers does justice to Helen Gray Cone's fine poem.

The "mother" song is one to which any composer may safely revert from time to time. The majority of people have mothers and are fond of them, and the magic word alone is enough, as a rule, to establish an *entente cordiale* between singer and audience. Blanche Shoemaker Wagstaff has written the pleasing "Machreeish" poem, along which Mr. Speaks has strung one of his natural, flowing melodies, dedicating it to a singer who can do it with real expressive charm, namely Cecil Fanning. This "song of sentiment" is issued for high and for low voice.

Gabriele Sibella is a gifted, conservative representative of the present-day Italian school, whose numerous songs have been accorded much kind mention, usually with reason. This new song of his, "How Can I Tell Thee?" (*Non ho parole*) for high voice, to a poem by Aldo Fumagalli, for which Deems Taylor and Kurt Schindler have made a good English version, is a notably fine art song, with the esthetic advantages the term implies. It is an intense and passionate love song and its building-up, its melodic and harmonic development, from the initial measure to a very powerful and impassioned climax, has been done with an inspiration and musicianship out of the ordinary. The song, written in Glen Cove, in August, 1918, is dedicated to the Signorina Olga Hernandez.

* * *

"AN INCANTATION," "Vox Invicta." By Mary Turner Salter. "Sing, For the Dawn Has Broken." By Louis Adolphe Coerne. (Boston: Oliver Ditson Co.)

In these two songs Mrs. Salter has written numbers well worth the recital singer's attention. "An Incantation," set to a poem of Marguerite Wilkinson, is an intense love song in which the passionate human interest is happily draped in a mood of religious exaltation. The melody is dramatic and there is a Hellenic flavor to the text. The "Vox Invicta," for high and medium voice, an invocation to peace with a climax developed on Luther's "A Mighty Fortress," is also cast in a dramatic mould. The pacific character of its text is not objectionable at the moment when victory has been won. To complete this trio of songs we have Louis Adolphe Coerne's stirring "Sing, For the Dawn Has Broken," from his cantata, "Song of Victory," already reviewed in these columns. It fitly justifies separate issue as an independent solo number, and has been put forth in high, medium and low voice editions. F. H. M.

Singer Should Be Unhampered, Even by Composer, in Carrying Out Interpretation, Holds Miss Masson

Self-Reliance Marks Soprano's Outlook on Her Art—the Kind of Accompanist That Is an Asset — Surrounded by Music All Her Life

A PLEASANT atmosphere, cultured, serious and gentle, surrounds Greta Masson, soprano. One gets at once the impression of a real musician, devoted to the best things in her art; of a sincere lover of the beautiful and the true; of an independence that is almost man-like with a personality appealingly feminine. This little singer is not only exceedingly easy to look at, to use our New York phrase, but very easy to talk to. There are no affectations, no assumptions, and there is a pleasant leavening of delightfully good sense.

It is Miss Masson's second season in New York, and she has already achieved an engagement to sing with the Philharmonic Orchestra next year. That says a good deal; and her projected joint recital with Emilio de Gogorza for next season also says much as to the place she has achieved in the estimation of her fellow-artists; always, be it known, more difficult in their estimate of one another than the non-cognoscenti.

A certain gentle independence marks Miss Masson's outlook on matters musical. She has a strong belief, for instance, in the singer's working out absolutely his or her own conception of a song. Given the proper equipment vocally and the proper understanding of what interpretation means, the singer should be unhampered, even by the composer, in carrying out her idea. And this thought of hers finds echo in the mind of so great a musician as Mrs. Beach, with whose songs, accompanied by the composer, Miss Masson has often given delight to audiences. Richard Hageman's songs have also often found place on her programs; and of his remarkable accompanying, Miss Masson could only say, "It is a delight."

The Artist-Accompanist

"People do not realize, many of them, not only how important it is that an accompanist should be an artist in himself, but also that unless there is no jar of personality any more than in artistic sympathy, the singer cannot do him or herself justice. It is, of course, a characteristic of the accompanist that he should forget himself for the music; but



Photo by Clara E. Lipprell

Greta Masson, Soprano

it is no less important that the singer should be able to forget him also, except as the most wonderful sense of support may be given. That is why sometimes the very greatest artists make superb accompanists; yet sometimes, on the other hand, equally great musicians cannot accompany at all. It is entirely a question of temperament, but I am very sure it is a question that many singers ignore to their misfortune."

"Singing," Miss Masson went on, "is absolutely nothing if it is not the supreme expression of what is best in the singer."

She laughed a little. "I have sometimes said," she added, "that I feel when I sing that if I could do that thing always I never could have an unkind or cross thought to anyone; the very best in me comes uppermost when I try to deliver the message, whatever it may be, that I find in whichever song I sing."

"It is because concert recitals leave you so free thus to express yourself to the audience that I care little to sing in opera; though I have been approached again and again to do so. 'Think of your check-book,' someone said to me. 'Think of my artistic independence,' I answered."

"No one, in my judgment, but oneself can decide such matters. I feel that always so strongly when I am asked to give my opinion as to what young singers should do. Recently, a young man came to me for advice as to whether or not to take up singing as a career. He had a fair tenor voice, not a Caruso's by any means, though his friends were trying their best to persuade him that his was much finer. There was talk of raising a fund for his musical education."

Advice to an Aspirant

"'Emphatically not!' I said to him. 'Stand on your own feet; go back into a business position; learn to meet other minds at their keenest; in other words, become a man first. Before the world needs the artist, it needs the man or the woman; and only the well-rounded man or woman makes the well-rounded artist. Shut in from the rest of the world, coddled, your vision narrowed, what sort of work can you expect to produce?'"

"Perhaps I am over-strong on these points," she went on. "But I have seen so many young musicians leap blithely into the concert field or try to, without that thorough foundational drilling and that knowledge of life as it is that alone serve as the basis of art; without which one cannot even begin to build."

"Music surrounded me from my cradle," she said, in answer to a question. "I grew up in it; lived it; I do not know when I began studying it. Everything, my college work, my study of English, contributed to it; and so it came about that people have asked me with what European teachers I had worked; 'for of course,' they added, 'you

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have studied abroad to get so good a training."

Born and Trained Here

"On the contrary," I have been very proud to answer, 'I am as much American-trained as I am American by heritage; and I couldn't put it more strongly.' Albert Baker Cheney of Boston, whom I shall always remember gratefully, taught me how to use my voice. You will notice that I don't say, 'how to sing.' For, as I told the young man singer of whom I spoke before, no one but yourself can teach you that. Mr. Cheney's lessons for a few winters gave me my tools; but the work I have done with them has been my own to do."

"A very well-known woman singer of former note asked me 'But who trained you?' And when I told her, said 'Oh, well; one sees plainly that you haven't needed training very much; your voice is God-given.' But I don't feel that the voice is anything but a part of an artist's endowment; to know how to use it is another; and to express with it all that there is in a song, is the crown of one's work."

Miss Bennett, Miss Masson's accompanist, came in just then, and we had a very delightful quarter-hour of good music; so delightful, indeed, that one left with reluctance the atmosphere of work which through love for it and joy in it had become sheerest pleasure.

CLARE PEELER.

HINKLE CLOSING SEASON

Appearances with Bethlehem Bach Choir Put Period to Full Calendar

Florence Hinkle, the American soprano, who disproved the theory that "they don't come back" by returning triumphantly to the concert stage last year with a big season of fine appearances, surpassed the record of her re-entry year this season. She concluded her 1918-19 appearances at Bethlehem, Pa., on June 7. Among her important engagements were three "Messiah" appearances within a week. The first of these was in Boston, Dec. 22, the one-hundredth presentation of the Handel and Haydn Society. The second, in New York, took place at Carnegie Hall, Dec. 27, under the direction of Walter Damrosch, in conjunction with the Oratorio Society and the New York Symphony

Orchestra. The third was in Philadelphia, Dec. 29, at the Academy of Music, with the Philadelphia Choral Society, under the direction of H. G. Thunder. Miss Hinkle was soprano soloist in the "Peace" concerts presented by Walter Damrosch at Carnegie Hall, March 13 and 15, and not only sang the difficult rôle in Beethoven's Ninth Symphony and the "Benedictus" from his "Missa Solemnis" with but one day's intermission, but on the intervening day sang in Pittsburgh with the Arts Club of that city. Recital dates were filled in Detroit; Buffalo; Lancaster, Pa.; Manchester, Pa.; Mt. Pleasant, Mich.; St. Louis, Mo.; Washington, D. C.; Montgomery, Ala.; Forsyth, Ga.; Cincinnati, Ohio; Richmond, Va.; Orange, N. J., and Kalamazoo, Mich. Spring festival engagements included Fitchburgh, Mass.; Springfield, Mass., and the North Shore Festival at Evanston, Ill.

MAKES MANAGERIAL SUCCESS

Mrs. MacDonald, Dunning System Teacher, Presents Artists in Dallas

DALLAS, TEXAS, May 29.—Harriet Bacon MacDonald, well known throughout the South and Southwest as concert manager and associate normal professor of the Dunning System of Improved Music Study, has had unprecedented experiences with her last concerts in Dallas. For the recital given by Gallucuri under her management, the Coliseum, which normally seats 3900, was sold out five days before the concert, and through a special dispensation granted by the fire commissioners of the city, extra seats and places were found for 400 more auditors both in the orchestra-pit and on the stage.

The week following, another capacity audience greeted the Antonio Scotti Opera Company at its performances of "Madame Butterfly," "L'Oracolo," and "Cavalleria Rusticana."

Mrs. MacDonald, who is at present giving her normal course at Tulsa, Okla., will finish her work there on June 28 and will open on July 1 her Chicago course which will continue for five weeks, ending the first week in August.

d'Archambeau Arrives in Paris

A letter from Iwan d'Archambeau, the cellist of the Flonzaley Quartet, announces his safe arrival in Paris, where he has gone to visit his family before joining his colleagues at Lake Placid, N. Y. He reports a great time on board. The company aboard included Pierre Monteux; Robert Casadesus who will be director of the Theatre Parisien next season in New York, and his talented wife; Marie Barrientos of the Metropolitan, and Messrs. Wins and Gendron, who made known their art as pianist and violinist during the last season. Such material for a ship's concert did not pass unnoticed, and the fact was brought to the attention of the audience that musical comedy had lost two rare talents in Mr. and Mrs. Casadesus. Their contributions of monologs and comic songs was the sensation of the evening. "Epatant," says Mr. d'Archambeau.

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COSHOCTON FESTIVAL A NOTABLE SUCCESS

Sorrentino, Menges and Alberto Salvi, Three Recitalists at May Celebration

ZANESVILLE, OHIO, June 2.—Our progressive neighboring city Coshocton, under the auspices of the City Federated Clubs, managed by Mrs. E. C. DeHart, State President, gave a delightful May Festival season of recitals on the 19th, 20th and 21st of May, at the beautiful Sixth Street Theater. Umberto Sorrentino, the tenor, gave the opening concert to a crowded house.

Sorrentino possesses a voice of superb quality, and a great deal of temperament and poise. His personality is magnetic and his singing dramatic. He had many recalls and he will be heartily welcomed on a return date. Frank DeLeone gave piano numbers, showing himself full master of his instrument. He was forced to respond to encores and his own compositions proved most acceptable to the critical audience present. He gave ex-

cellent accompaniments to the great tenor, Sorrentino.

The second evening's recital was given by Isolde Menges, English violinist. She possesses a beautiful tone and adequate technique and interpretative qualities. Before playing she gave short explanations of her numbers and thus won her audience over to the full appreciation of her art. She was gracious with encores. Eileen Beattie gave splendid support to Miss Menges. In the afternoon preceding the evening concert Miss Menges gave a short recital at the Sixth Street Theater to hundreds of school-children. She prefaced her recital with a good talk on the necessity of starting musical training early and of making music in the public schools a really important and credited branch of study.

The final recital number of the May Festival was given by Alberto Salvi, harpist. A truly great artist is this young player, virile and possessed of fine interpretative powers. The vast audience was lavish in its appreciation of his splendid work and he was compelled to add many extra numbers to his program. O. D. L.

NOTES OF THE CHICAGO STUDIOS

CHICAGO, May 31, 1919.—Hanna Butler, soprano, presented a number of her very gifted pupils in recital, May 24. Special mention must be made of the finish and poise which they possess. Their work proved the splendid training they are receiving at the hands of their very capable instructor. The following young people were heard: The Misses Poad, Mabel Olsen, Potter, Strickland, Griffin, Smith, Arnold, Hillis, Gross, Butzow, Nyquist, Babcock, Wernecki, Orlob, Messing, Brook, Burnham, Mitchell, and Mary Lee Stradler.

Dorothy Liebe, pupil of Henry Purmort Eames, gave a piano recital Friday evening in recital hall.

A. Alfred Holmes of the Mendelssohn Conservatory presented Maude Anderson, pianist, in recital Tuesday evening in Lyon & Healy Hall.

The Chicago Conservatory gave the thirteenth recital of its fifty-third season Thursday in the conservatory recital hall, presenting Janice Clarkson, Jessie Hitchcock, Genoveva Schuhr, pianists, pupils of Walton Perkins; Leon Shalla, Aldo del Missier, Louis Puppilo, violinists; Myrtle Rehe Allemann, soprano, pupil of Gertrude Grosscup-Perkins. Donato Colafemina, tenor, with Gertrude Grosscup-Perkins at the piano, also of the Chicago Conservatory, gave the last recital of the course under the management of the Universalist King's Daughters in Elgin, Ill., last Sunday.

William S. Schwartz, tenor, sang the rôle of Fernando in "La Favorita" at the performance given under the auspices of the Auditorium Conservatory in Central Music Hall, May 26. Others taking part were Ruth Helene Dahly, Charles Kuechler, Grover Haislip, Irving Schuster, and Emily Kartak. The same evening "The Lass of Limerick Town" was also given

with the following cast made up of pupils of the Auditorium Conservatory: Emily Kartak, Florence Polak, Irving Schuster, Charles Kuechler, Joseph O'Connell, Gladys Grove, Janet Havens, Merlin Morgen, Mabel Brown, Beatrice Nutter, Grover Haislip and Anna O'Malley. The ballet was made up of Mary Mathurin, Gertrude Cassidy, Hazel Geiss, Lillian Schmaltz, Alice O'Connell, Sylva Krametbauer, Florence Haack, and Emma Olson.

The public contests of the American Conservatory, which ended May 31, were largely attended by friends and students of the conservatory. At the public contest of piano for playing at the commencement concert, the following were selected: Ruth Freeman, Marian Roberts, Constance Aurelius, Herbert Fehner. The adjudicators were Arne Oldberg, Rudolph Reuter and Maurice Rosenfeld, artists not connected with the American Conservatory.

President John J. Hattstaedt, of the American Conservatory, will tender a reception at the parlors of the Auditorium Hotel to the members of the graduating classes, the alumni association of the conservatory, and the Sigma Iota and Phi Beta sororities, Saturday afternoon, June 14.

The annual competition in the Chicago Musical College was held in Ziegfeld Theater last Friday and Saturday. Particular interest was manifested this year in the piano competition by reason of the award of a Conover grand piano, presented by the Cable Piano Company. The following is the result of the competition in the violin, vocal and piano departments: Violin, diamond medals, Harold Ayres, Ilse Niernack, Evelyn Levin. Gold medals, Thelma Johnson, Anah Webb, Joachim Fisher, and Helen Leon. Silver medals, Edgar Krause, Norman Gast and Eugenia Natucki. Honorable mention, Silvester Revueltas,

Geraldine Massey and Sidney Loeb. Vocal, diamond medals, Antoinette Barnes, Alberta Biewer, James Durham, Weldon Whitlock. Gold medals, Mary Jones, Marie Gores, Irene Dunne and Rosemarie Pfaff. Silver medals, William Bucke and Pearl Smith. Honorable mention, Winnifred Murdock, Dorothy Bowen, Sylvia Loder and Marie Herron. Piano, grand piano presented by the Mason & Hamlin Co., Gertrude Mandelstamm. Conover grand piano, presented by the Cable Piano Co., Zitta Allen. Diamond medals, David Marcus, Henry Swislow, Adelaide Berkman. Gold medals, Baselah Cristol, Dorothy Rutherford, Margaret K. Aiken and Helen Mayer. Silver medals, Diana Lipshitz, Imogene Thompson, Frances Johnston, Anna Levin, Mary Reeder, Ida Kogan, Esther Cooperman, Mildred Friedman, Minnie Schlacht, Hortense Youngwirth and Ruth Good. Honorable mention, Blanche McGuire, Wyneta Cleveland, Elsie Weiskopf, Troy Sanders, Elizabeth Alexander, Kathryn Loren, Lillian A. Levinson and Selma Pearlman.

Department of musical theory, for best paper in harmony and composition, graduation class, diamond medal, presented by Louis Victor Saar, Mary Calvert Worthington. Honorable mention: Juliana Wild, Catherine Busey and Margaret Kelsch. Post graduation class, honorable mention, Gertrude Lee. Senior diploma class, honorable mention, Ralph Ambrose. Seventh grade, silver medal, presented by Laura Drake Harris for the best player in harmony, Bessie Thometz. M. A. McL.

ANNOUNCE FIRST PLANS FOR STADIUM CONCERTS

Ponselle, Byrd, Stracciari and Rappold the Soloists—Volpe's Program—Special National Works

The conductor of the Lewisohn Stadium Symphony Orchestra, Arnold Volpe, is busy in the preparation of his first programs. It is decided that the principal offerings of the opening night, June 30, will be Beethoven's Fifth Symphony, the Rimsky-Korsakoff "Capriccio Espagnol," Liszt's Symphonic Poem, "Les Préludes" and Tchaikovsky's Marche Slav, in addition to other numbers.

While contracts are still being signed, the choice of soloists for the opening week will include such artists as Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company; Winifred Byrd, the British pianist; Riccardo Stracciari, leading baritone of the Chicago Opera Association; Anna Fitzu, soprano of the same company, and Marie Rappold, soprano of the Metropolitan Opera Company. Other artists are being engaged, among them four internationally famous musicians, whose announcements will appear later.

Mrs. Helen Fountain, chairman of the special features' committee, also announces that the night of July 14 will be dedicated to old French music, this being Bastille Day. Anna Fitzu will sing on that night, and a night of Spanish music will be arranged soon thereafter, with the music of the late Enrique Granados among the featured composers.

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America Is Moving Faster Than France Towards Real Music, So Says Campanini

Nothing Vital Produced in Opera Since "Pelléas," Declares Impresario—Great Numbers of Concerts Result from Government Subsidy—Gallic Vocal Teachers Still Lead in Imparting Elegance of Manner and Fine Diction

AN interview given in Paris recently by Cleofonte Campanini to a representative of the New York *Evening Post* contains matter of much interest to American readers. The conductor of the Chicago Opera has been associated with the production of French opera since his early days of conducting at Nice, and his sponsoring of Hammerstein's efforts to introduce French opera has been continued since he headed the Chicago organization. The interview follows:

Nothing Vital Since "Pelléas"

"In your personal experience," I asked, "what has become of the musical movement in France toward modern art?"

"My sympathies are with modern music, my life has proved it," answered Signor Campanini, "and I cannot help noticing that, so far as public music is concerned, Paris posters have not changed during all these years of war. You have always the same pieces. It may have been on account of the war, but there has been no progress. The young composers still follow the lines taken by Debussy, but neither by him nor by them has anything vital been added since his 'Pelléas and Mélisande.'"

"Let me come down to particulars," I persisted. "The French may not be universally a musical people, but you are acquainted with the amount of music that is given them in concerts as well as in opera. This is the case in the smaller towns as much as in Paris."

"Yes," said the Chicago director regretfully, "much more than is the case in American cities outside of the greatest centres. That is because the French Government has always subsidized as a national work the training of native composers and performers and singers of music of every kind, and subsidizes theaters for them, too, through all France."

Comparative experience is needed to extract ideas about the reality of things in a foreign country, and I held to my point. "For artistic music you must have in Chicago and New York the same four kinds of public that we have in Paris, and Lyons, and Bordeaux. First are those who possess the technique of music. Then you have those who follow fashions in music as they do in everything else. After them come the intellectuals who read and talk a great deal about music, and whose musical interest is mainly literary. Finally we have the great bulk of those who frequent opera and concerts just because they love music when it pleases them."

The musical director interrupted: "You know it is this last kind of public we have to win over if we wish to succeed materially. Fashionable people who follow the star are not enough by themselves alone."

"That is the question I wish to ask. What do we need here in France—and is it the same thing you need in the

United States—to hasten the movement toward a new music?"

"I can give you an answer in the words of Debussy himself. He did not like to listen to the music of other composers, but I persuaded him one night at Covent Garden to hear a piece of Puccini. He sat without a word until it was over and then said very fairly: 'That composer has a good knowledge of the theatre.' Well, the music of the future—operas that will win over the great public—must be written by composers who know a good deal about the theatre."

"Here, in Paris," I observed, "newspaper critics keep telling the public that Puccini's music is facile and vulgar, and has a glorified music-hall style—and yet his pieces are given constantly and continue to draw. Some think their success is due to the craving for melody, which had little satisfaction when pushed from Wagner to Strauss. You may not have noticed a very definite revival here of Mozart's music during the war. Paris is even bringing back her old favorite Rossini. Donizetti has always held the Paris stage, to such an extent that his heirs in Italy at this late day, have brought suit before the French courts for royalties due on the performances of his music during all the years since his death. Does all this show we are coming in for another melodic age?"

Genius Always Makes Way

Signor Campanini answered cautiously: "Find me the proper soprano and contralto and I will give Rossini's 'Semiramide' any time. Genius can always make its way—witness his 'Barber of Seville.' But as to a Mozart revival in opera, I have my doubts. And I suspect that Donizetti owes a great deal to his love stories—for they, too, are a great factor in theatrical success. Even the French can hardly get a successful opera out of the 'Patrie.' As to melody in the new music, no doubt it helped Debussy wherever he attained popularity. The Russian composer from whom I am now expecting great things, Prokofieff, is like Debussy in this and may have known Debussy's music, but he goes much further along new ways."

I drew the American director's attention to the multiplication in French cities of established concerts for music of high order and to the influence of such concerts in the training of unmusical ears to the enjoyment of artistic music.

Government Aids to Music

"Yes, we in America are not enough acquainted with that side of music in France. It is my impression, however, that the general movement toward real music is stronger in America than here. The concerts you speak of are made possible, as I said before, by the musical training and institutions subsidized by the French Government all over France. When Messager, with his Conservatoire orchestra, produced Beethoven's music lately in the United States some one said: 'The French have been beating the Germans with guns and now they are beating them in music.'"

"Would you say the same of French ballet?"

"Not exactly. In ballet, the Russians have really developed new art. I saw a French 'Salome' the other night at the Paris Opera and the music was good and modern, but the performers when you expect something fitting the subject's decorum, do points on their toes."

This gave an opening for me to ask from a man of competence and experience a final opinion concerning something that

always preoccupies the American colony in Paris. "For a very long time, and until recent years, Paris was reputed for its opportunities of musical training, particularly of the voice. Does this reputation continue?"

Signor Campanini answered my question in part: "I have always found two characteristic excellencies in the French training of singers. One I may call elegance in their manner of presenting themselves on the stage and this the public always appreciates. The other is a perfection of diction. I can understand the words when French-trained artists sing them. I know some object to the use of falsetto, but a tenor does not need to bellow his love."

STUDENTS OF BALTIMORE PROVIDE MUSIC OF WEEK

Melamet Opera Class Gives Annual Performance—Peabody Pupils in Operetta and Concert

BALTIMORE, May 30.—The fifteenth annual performance of the Melamet Opera Class, an organization of local singers and students under the guidance of David S. Melamet was given at Albaugh's Theater on May 28, the bill consisting of acts from "Martha," "Il Trovatore" and "Carmen." These presentations pointed creditably to the work of the conductor, each singer displaying the results of effective coaching. Stage equipment orchestra and training, with chorus and ensemble singing episodes well prepared, made this, the fifteenth appearance of the class, show progressive strides. Louise Schuchardt, Elsa Melamet, Margarethe Melamet, Constance Novakowska, Anna C. Baugher, Harry K. Rosenberger, Brison Tucker, John F. Osbourne, Henry C. Meyer, Edward M. Brown and Ashley A. Weech were the members of the cast each contributing to the success of the evening.

The series of five concerts by the advanced students of the Peabody Conservatory of Music, which were given as the closing week exercises at the main department of the conservatory, interested a large public, as the standard of the programs and the work of the performers in general warrants serious attention. At the last concert of the series three graduates received diplomas and twenty-one students received teachers' certificates. Gen. Lawrason Riggs, president of the board of trustees, presented the diplomas to M. Katherine Floecker, Florence Harwood Hart and Sara E. Neff. Teachers' certificates were awarded to Ruth Bardo, Corrine Blacklock, Elizabeth Bortz, Elise Cassidy, Isabel Dawson, Marion St. C. Dobson, Mildred French, Colin C. McPhee, Augusta C. Nicholson, S. Catherine Rauth, Amla E. Sauls, Marion B. Savage, Helen Smith, Mary Lee Sommerville, Ruth Vana Spicer, Mary G. Steele, Helen E. Bergey, Christine M. Church, Margaret Day, Louis Rosenberg and Blanche Jeannert Hartilage.

The children's operetta "Mother Goose's Goslings," by Franz Bornschein, was successfully performed at the end of last season by the Primary Rhythm Classes, under Annie Haines Carpenter, at the preparatory department of the Peabody Conservatory, proved such an attractive medium for the little members of the class that the work received a "request" repetition. The little operetta was given its second local performance on May 31 in the East Hall of the Conservatory. Laurie and Robert Green were delightful in their parts as Mary and Tom, as were Helen Bourne as the Mother, Marion Hobson as the Nurse, Elizabeth Kirk as the Dream Fairy, and Annie Haines Carpenter as Mother Goose. A diminutive orchestra of strings under the direction of Franz Bornschein, with the assistance of Virginia Blackhead, pianist, supplied the musical numbers of the operetta. Since its initial presentation last spring at the Pea-

body "Mother Goose's Goslings" has been given at the Metropolitan School of Music, Indianapolis, by Leslie Peck, and at the St. Agnes School, Albany, N. Y., by Florence Jubb. Other schools will present it when the New York publisher issues the printed version this fall.

Pupils of Viola Rosenheim gave a recital at her Baltimore studio May 29. Those taking part were Mabel Ford du Nan, Mrs. E. F. Reese, John S. Smith, Louis Rosenheim, Nelly Clymer and Carolyn Weiss.

F. C. B.

FLORENCE AUSTIN SIGNS FOR CONCERT TOUR NEXT SEASON



Florence Austin, "Snapped" in front of the House in Boston Where Jenny Lind was Married

The last year has been given by Florence Austin to study of a most serious nature with a master whose musical distinction is known internationally. It is Charles Martin Loeffler, with whom Miss Austin has worked, placing herself, as it were, in his hands to improve her violinistic powers.

Miss Austin has already signed contracts for a concert tour for next season, which will begin on Nov. 1, 1919, and continue until July 15, 1920. She remains in Boston until Aug. 1 and then goes for a few months to Minneapolis to visit her family. In a letter to *MUSICAL AMERICA* recently Miss Austin told of her work with Mr. Loeffler. Among other things she said: "This has been a wonderful winter for me. Mr. Loeffler is perfection *plus*; he stands for all that is highest in art. I shall never forget my work with him. Boston is so delightful, the atmosphere inspiring. There is, for example, the house in which Jenny Lind was married at No. 20 Louisburg Square. Near it lived Louisa M. Alcott, William Dean Howells, Charles Francis Adams, Thomas Bailey Aldrich, William Ellery Channing, Edwin Booth and many others. I enjoy so much roaming about in these streets, where so many distinguished persons lived their lives or parts of them. This entire section of Boston is very historical and one of the most interesting of all to the artist."

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Says America Is Land of Rising Sun for Young Operatic Singers

Comparison of the Little to Be Gained by European Study with the Much to Be Lost by Leaving America Shows That Beginners Do Better Here Than Abroad—Why Not a Drive for Minor Opera Houses?

By LEANORA RAINES

WHEN talking with young people who are interested in making a stage career, I am often asked whether I think the game worth the candle. Does it pay a student to sacrifice so many of life's most golden years to prepare for grand opera or concert? My answer is yes, yes, and again yes, provided the student remains in America to do the preliminary drudgery. From long observation of conditions in Europe and the struggle an amateur has to go through to become established as a professional, it has become my firm conviction that it is not worth while if they leave home and grind along with no fixed goal in sight, no place to effect a début, no way out of the mist which begins to surround singers after they have slaved a year or two and begin to realize what a fitful sea they have embarked on.

A career in music is like a career in anything else. The spirit of delight which we are chasing generally discloses itself as a savage beast that turns and rends us, or at least shows its teeth in what is anything but a friendly smile. We have gone too far to retreat, and unless we are able to summon an adroitness born of our desperation, we are lost. Yet the same experiences that have shown me the dangers and difficulties that attend the operatic game have strengthened me in the belief that to the man or woman who has the physical and economic resources, the perseverance, and, finally, a spark of the divine fire,

the rewards of the operatic game are ample.

"Evening of Triumph"

Nordica once said that success in things artistic comes through much misery, but she also said that one evening of triumph is sufficient to obliterate the memory of the years of drudgery. Doubtless she spoke truth. To know that one's voice reaches the public's heart, that it lifts the burden of sordid care and depressing reality from the hearers, that it carries comfort and healing in its tones—this knowledge, the successful singer will tell you, is compensation indeed for the sacrifices and the hardships of the long years of work and waiting for success.

Not every student who studies for opera realizes his prime ambition, but if the major satisfaction is denied him, at least he is prepared for every other kind of work as a singer—concert, church, salon and teaching. Preparation for an operatic career is always worth the ambitious and talented student's while in America, where the field is large and a pupil is not held back by his teacher in order to give another a chance or just because he pays well.

European Obstacles to Progress

In convention-bound countries where people are wont to observe rules simply because their great-grandfathers did, artistic development seems to require an entire life-time of effort, and who knows how many letters of introduction and similar weapons of offensive warfare. In America the chief requisite

to success is a voice. In other countries, where the market is full of prima donnas past their first youth, personal magnetism and pull are more highly prized, particularly pull. New Yorkers are constantly hearing foreign singers who, though they come with reputation ready-made, possess but mediocre natural endowment of voice and intellect. America more than any other is the country where dreams come true for the person who has the will to dream.

It is an uphill pull for an American to get recognized as a musician in Europe. It always has been so; now, more than ever. Even if the aspirant does achieve a début, he (or, more frequently, she!) has to pay tribute, whether directly or indirectly, to such an army of stage-hands claqueurs, impresarios, that the little sums that singing brings into the pocket-book soon take unto themselves wings and ends are still far from meeting. Europe is no longer truly artistic in spirit; her citizenry no longer cares to support artistic enterprises. The people of Latin countries are especially apathetic. Because box-office receipts are low, managers must put before the public the cheapest artistic goods they can get; and because the offering is inferior, receipts will do anything but increase.

Artists Cannot Do Themselves Justice

Recompensed as poorly as they are, the artists can give but little time to rehearsals, and so do not do justice even to the slight talents they do possess. Tradition, too, constantly militates against the success of the American operatic singer abroad. If an old favorite, whose voice and art are becoming noticeably superannuated even to blunted European perceptions, is replaced in a cherished rôle by a new, especially a foreign, singer, the newcomer must face an audience disposed to criticism unfavorable even to the point of ridicule.

These more or less extraneous factors all have weight without regard to the actual qualifications of the would-be operatic singer from the States. American women as a rule have beautiful voices and perfectly adequate intelligence. Yet there is one respect in which the American born and bred does not meet primary European qualifications, and that is temperament. Ever since the Puritans' day, it has been the rule with Americans to

repress all evidence of emotion, to feel that people who can't control themselves belong in sanitariums rather than on the stage. The usage of generations has had its effect, and the American girl to-day is comparatively devoid of temperament; whereas with the European, temperament is the long suit. And audiences on the other side demand that an artist show what they call heart, though he may with impunity fall ever so far short of vocal perfection.

Shift of World's Art Center

All these things being so, what is to be gained by Americans' leaving their own country, where justice is shown them, where adequate instruction is given in all branches of voice and stagecraft, where masters and talented students from all quarters have lately congregated; by paying in the golden coin of health and happiness as well as in commoner currency for the truly immeasurable, because non-existent, privilege of crossing the seas to lands where opera is more often badly given than it is well, where no very pleasant atmosphere surrounds musical life in general, where the teaching profession has not high ideals, where students are on the whole poorly housed in climates which are not on such good terms with the sun as our own?

Of course the names of the greatest masters are associated with the Old World. It is only recently that European civilization has so spread and developed that the phrase "Old World" had more than geographical urgency as marking the existence of an extra-Europe. But the masters of to-day are not to be found in the ancient centers of culture. With the war, the center of the globe's art-life has shifted to America. So to the American girl with an operatic bee in her bonnet, my advice is emphatically for her to remain at home. The sailing will never be easy, even in America, but it is easier here than in Europe, and would be still more so if, while drives of all sorts are the order of the day, we should institute and carry through to a triumphant conclusion a campaign for the establishment of many minor opera-houses in which native singers might make their débuts and build their careers.

LACHMUND PLAYS IN DULUTH

Composer-Cellist, After Long Retirement, Appears for Matinée Musicale

DULUTH, MINN., May 20.—The annual open meeting of the Matinée Musicale given this afternoon at the Masonic Temple aroused unusual interest due to the appearance of Mr. and Mrs. Ernest Lachmund of this city in a cello and piano recital. For the first time, after many years of retirement, Ernest Lachmund, Duluth's favorite composer and cellist, consented to play for the Matinée Musicale.

He received a great ovation by the large audience present. The opening number was a sonata for piano and cello by Grieg. Quite as gratifying as the remarkable work of Mr. Lachmund at the cello was the splendid support given by Mrs. Lachmund at the piano, who shared equally the honors with her husband.

But it was the second group for cello, "The Adventurer," "Dreaming," "In Spain," "In a Canoe" Mr. Lachmund's own compositions, that completely captivated the audience. The delightful little verses that appeared on the program and which so exactly expressed in words what Mr. Lachmund had said in music, were written by Mrs. Lachmund.

Mr. Lachmund gained a ready recognition in Europe, where he first began publishing and where his orchestral suite was given many times. This suite has also been given by orchestras in the United States. Some years ago one of his compositions was given by the St. Paul Symphony Orchestra, under Walter Rothwell, and was repeated here in Duluth when that organization was on a visiting tour; also his composition, "Valse Serenade," has been played by different artists throughout the country.

The works which Mr. Lachmund presented to-day are of a shorter form recently written here in Duluth, and are yet only in manuscript. His compositions, always well built and logically developed, are full of grace and real melody.

The Matinée Musicale chorus, directed by Charles Helmer and accompanied by Frances Berg, sang the beautiful Spring Song Cycle "Hawthorn and Lavender," by Fanny Snow Knowlton. This group of singers, under the capable baton of Mr. Helmer, is fast becoming one of the most important units of the club, and is heard each time with increasing pleasure.

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SORRENTINO SANG IN THIRTY-SEVEN CONCERTS THIS YEAR



Umberto Sorrentino, Italian Tenor

During the season just closed, Umberto Sorrentino, the gifted Italian tenor, has sung thirty-seven concerts and has been received everywhere with great favor. Among these appearances were twelve concerts this spring, closing in Greensburg, Pa., late in May. Mr. Sorrentino has been heard in Erie and in Washington in the big concert series, in Akron, Cleveland, Altoona, Johnstown and Grand Rapids. For the coming season he has a large number of return engagements. Beginning on Oct. 14, he will appear in Detroit, Akron, Johnstown and Altoona, making his second appearance in Altoona and his third appearance in Akron. His manager, D. Palmer, has already booked seventeen dates for him for next season. Mr. Sorrentino left New York last week for his vacation, which will be spent up in Connecticut.

Northwestern University the Scene of Phi Mu Alpha Convention

EVANSTON, ILL., June 2.—At the seventeenth annual meeting of the Phi Mu Alpha fraternity, held at Northwestern University on Thursday and Friday, May 29 and 30, as guests of Iota Chapter, sev-



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eral matters of interest to musicians were discussed. The names of Karl Muck and Ernst Kunwald were stricken from the lists of the fraternity. This would have been done long since, but the regular meetings of the fraternity have not been held since most of the men have been in the service, and this is the first opportunity to take such action. Arthur P. Schmidt of Boston was elected to honorary membership, for his many helpful acts in publishing the works of young Americans and his staunch support of American music generally. The new officers are: Supreme president, Chester Murray of Zeta Chapter, Columbia, Mo.; supreme vice-president, O. A. Palm of Eta Chapter, Cincinnati, Ohio; supreme secretary-treasurer, Charles E. Lutton, Iota Chapter, Evanston, Ill.; supreme historian, George A. Leighton, Omicron Chapter, Cincinnati, Ohio. The next meeting of the fraternity will be held in Ann Arbor, Mich., when Epsilon Chapter will entertain.

RESNIKOFF IN RECITAL AT THE PEOPLE'S HOUSE

Appraised by Democratic Audience for Interpretations of Russian Art and Folk Songs

Appropriately enough, it was the People's House that was selected as the scene of Vladimir Resnikoff's latest New York recital, May 29. The walls of the auditorium shook at the stormy applause roused by the Russian boatmen's song, "The Volga," sung as an encore, and the regular numbers of the program were almost as heartily greeted. What new comment can be made on this most remarkable of baritone's art? Its familiar characteristics were once again in evidence. He has a magnificent voice, and some tricks of using it that achieve their end not by technical adroitness but by sheer force of will. And as this will has rather the weight of raw vital energy than the sharpness of esthetic taste, the results are always arresting, if not always of the delicacy and refinement more usual in the recital hall.

The Moussorgsky songs offered on this occasion—"Tears," "The Minstrel's Vocation," "Ballad," "The Seminarist," "The Classicist," "The Idiot's Love Song," "Cradle Song" and "The Tease"—are among Mr. Resnikoff's best vehicles. With German music still under the ban for vocalists, the singers who are looking about for material which shall be not only disinfected of taint—or red-bloodedness, as you will—are happily turning more and more to the songs of Moussorgsky. If they could lay aside professional pride long enough to sit disciple-like at the feet of a fellow singer, they could learn much from Mr. Resnikoff, whose interpretations carry the accent of authenticity. As for the Little Russian folk-songs which he offers ("Wells Have I Dug," "The Little Choomak," "I Look Up to the Sky," "The Penniless Choomak," "Buckwheat Cakes" and "The Boorlak"), these constitute perhaps the final rock on which Mr. Resnikoff's art stands unshaken and unshakable.

But what of his group of numbers in English? There was charm and tenderness as well as clarity of diction in the Sinding "Sylvelin" and the Old English "Have You Seen But a Whyte Lily Grow"; and Bergh's "The Fate of the Flimflam," affords opportunity for a studious dissection of Mr. Resnikoff's method but the desire grows for a justification of the supplanting by this musical frivol of the serious English if not American art-songs for which Mr. Resnikoff's programs appear to find no room. Gilbert's "Pirate Song," a setting of the much-loved "Yo-ho-ho and a Bottle of Rum," is a wonderful *tour de force* of rhetoric as sung by him; but we would have meatier music from so entirely unusual an artist.

Dr. Oscar E. Schminke, as usual, was at the piano for Mr. Resnikoff.

D. J. T.

Los Angeles Music-Lovers Guarantee Concerts by Zoellners

LOS ANGELES, CAL., June 2.—The Zoellner Quartet, on completing their 1919 season, during which some sixty concerts were played, have returned to their beautiful Los Angeles home. After a short rest a series of three concerts was given in April and May. These recitals aroused so much enthusiasm that a certain number of chamber-music devotees came together to guarantee a series of ten concerts to be given by these players in ten weeks. The first concert took place on May 23. The auditorium of the Ebell Club houses these chamber-music evenings, which are distinct successes in every way.

Eleanor Spencer Plans to Spend Summer Concertizing and Resting in Holland



Eleanor Spencer in Her New York Studio

Toward the end of June, Eleanor Spencer, the gifted American pianist, will sail for Holland, where she will spend the summer. Although part of the summer will be devoted to resting and preparing her programs for her next season's tour in America, Miss Spencer will also concertize while abroad. She has already been engaged to appear as soloist with the Hague Orchestra, Georg Schneevoigt at Scheveningen and will also give recitals in Amsterdam and the Hague. It has not yet been definitely decided, but it is probable that prior to her return to America on Nov. 1, Miss Spencer will make a tour of the Scandinavian countries.

INSTITUTE GRADUATES PUPILS

Excellent Orchestral and Solo Work
Heard at Commencement of
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The usual dignity and high standard of work marked the commencement exercises of the Institute of Musical Art of which Frank Damrosch is director. Beginning the program with the Prelude to "Parsifal," the orchestra of the school gave a significant performance, an ensemble of unusual worth. Somewhat too large a body for such an auditorium as Aolian Hall, it nevertheless carried well its musical message. The soloist work began with a Vieuxtemps Violin Concerto in D Minor, the first two parts presented by Norma Hopkins, the second by Isidore Lischitz. Both proved commendable players. The best work of the evening, however, was done by the pianists, Hyman Rovinsky, Mrs. Lynette Koletsky and Florence Turitz. The first two divided honors in the Schumann Concerto. Mr. Rovinsky has admirable technique and a fine tonal appreciation, while Mrs. Koletsky, who possesses a lighter touch, has also much grace and charm. Miss Turitz did admirable work in the Scherzo in C Sharp Minor. The singer of the program was Mrs. Lillian Milykoff, who presented three of Mr. Rovinsky's songs, "Helen," "Stars of Evening" and "Sylvia." Her voice, which is of admirable

quality, would undoubtedly have been heard to better advantage in a different group of songs, for though these represented a good effort, they hardly suited Mrs. Milykoff's style. Dr. Damrosch, after the presentation of the program, gave the commencement speech, marking the present time as momentous in the history of music, and following this with the presentation of the diplomas. The program was completed by several orchestral numbers, including Lalo's Norwegian Rhapsody and the Overture to "Oberon."

Louis Simmons Presents Pupils in American Operetta

MAMARONECK, N. Y., May 25.—At "Oaksmere" Louis Simmons presented a group of his pupils on the evening of May 19 at the Playhouse in the Chinese operetta "The Feast of the Little Lanterns," by Paul Bliss. An interested audience applauded the work of the young singers with enthusiasm, their work reflecting the greatest credit on Mr. Simmons. The principal parts were taken by Helen Sheets, Mary Abernathy, Anna Lee Tuohy, Gertrude Toronski, Rebecca Sanders, Lucile Robinson and Lorene Kinney. Robert Russell Bennett was the conductor, while the scenery was made by Cecil Clark, a graduate of "Oaksmere." The performance was staged by Ottokar Bartik, balletmaster of the Metropolitan Opera House. Vera Giles presided at the piano.



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London's Music so Dull That the "Thérèse" of Massenet Ranks as Most Exciting Event

Covent Garden Offerings of Massenet and Puccini Continue Unabated—Why No Native Operas?—Diaghileff Calls Brahms a "Putrescent Corpse" and Press Supports His Attack on German Music, But Public Is Unmoved—Rutland Boughton Plans "Summer Festival of Music Drama"—Play an All-Elgar Program—Czecho-Slovak Concerts Have Destinova as Star—Receive Beethoven Festival and a Wagner Program with Enthusiasm—Need of Good Musical Weekly

By GERALD CUMBERLAND

Noted English Critic, Representative of MUSICAL AMERICA in London

London, May 23, 1919.

HOW deplorably dull we all are in London may be estimated from the fact that the most exciting event during last week from the musical point of view has been the production of Massenet's "Thérèse" at Covent Garden last night. The work of course is not new; originally produced twelve years ago, it has never been brought over here because no one in particular wished to hear it. For my own part, I cannot discover in the work itself a reason for anyone's wishing to listen to it now. It is typical Massenet; that is to say, the music is luscious, ingeniously orchestrated, barren of really original ideas, and, at the end of half an hour, rather tiresome. One may like cream-buns, but one cannot eat cream-buns all the time.

But I gather that "Thérèse" was not produced for its own sake, but for the sake of a clever and charming débutante, Leila Megane, a Welsh singer who has studied for some years in Paris and who has done a fair amount of operatic work in the French provinces. Her voice is a deep mezzo; she acts naturally and without a trace of awkwardness, and her personality is very winning. She scored a decided success last night, and I look forward to hearing her often in the future. Percy Pitt conducted.

England's Own Operas

So far as I can gather, the Covent Garden operatic season is not proving an overwhelming success. I am not in the least surprised at this, for one so quickly becomes surfeited with French and Italian music—particularly when almost every note of that music is known by heart. It is not as though we had no native operas; we have. There is, for example, Rutland Boughton's Carnegie Award opera, "The Immortal Hour," never yet given in London; there is Granville Bantock's ballet, "Omar Khayyam," much admired by Sir Thomas Beecham, and there are works by Delius, Ethel Smyth, and others that are much fresher (and healthier) than the quivering and glittering tinsel of Puccini and Massenet. But, as I said last week, the Covent Garden authorities will never be taken very seriously until they realize that the music-loving public in London loves music itself and not particular singers. Caruso or Melba can, of course, fill the house every time, and people will flock to hear them even in the poorest kind of music; but failing the really great singers, the public would rather hear fine music adequately sung than tawdry stuff brilliantly interpreted. After all, we are living in the year 1919.

Albert Coates, after months of privation and disease in Petrograd, is back among us once more, and has just entered into a business relationship with Sir Thomas Beecham. Precisely what the terms of this business relationship are I do not know, but Mr. Coates himself appears to be delighted with it and cannot say too much in praise of his colleague's genius. Many of us regard Coates as our greatest conductor, but at the moment he seems to be more admired by the critics than by the general public. Quite recently he has had a number of tempting offers from America; these, of course, have been refused. Needless to say, he has also refused the conductorship of the Mannheim Opera House—an offer made to him a week or so ago. Curious people, these Germans

—peace not yet signed, but "won't you come and play music for us?"

Diaghileff's Attack on German Music

Talking of Germans and German music, a most ridiculous attack on Beethoven, Brahms and Schumann has just been made here by Serge Diaghileff, the director and inspirer of the wonderful Russian Ballet, now holding forth at the Alhambra. Brahms he described as a "putrescent corpse," Schumann as a dog baying at the moon. Such mad abuse fills reasonable people with contempt, but one paper with a large—a very large—circulation, yet with no influence whatever in the worlds of art, literature and music, has supported Diaghileff with two stupid articles by well-known critics. One of them—Richard Capell—attacks Sir Henry J. Wood for playing Beethoven's Seventh Symphony. "Oh, H. T. W., what has come over you?" he sighs. "You were our magician of romance in days gone by. Are you content to be a dull pedagogue? Give us some Mediterranean music and leave German pedantry." (Mediterranean music? Pooh!)

This point of view by no means represents the opinion of the general public toward German music. As a matter of fact, throughout the war Wagner has undoubtedly been the most popular composer in London, and the Beethoven Festival held throughout this week in Queen's Hall has drawn large audiences. Last Tuesday I heard Frederick Lamond, the Scottish pianist, play the Third Concerto. I am not one of those who regard Lamond as the greatest living exponent of Beethoven. Geniality is required in the interpretation of all music, however severe it may be, and Lamond is the least genial musician I have ever heard.

Rutland Boughton's Festival

I have just received a long letter from Rutland Boughton, one of the most earnest and distinguished of our composers, who has settled down in the ancient little village of Glastonbury in Somersetshire where, during August, he is to hold a Summer Festival of Music Drama. Before the war he used to attract a large following of distinguished composers, performers and amateurs, and his program for the coming season is as attractive as usual, comprising two music-dramas from his own pen, a number of dramatic and choral dances to music by early English and modern composers, and a masque, "Cupid and Death," by James Shirley, with music by Matthew Locke and Christopher Gibbons. His festival is totally unlike anything else done in this country. Practically all the people taking part are glad to give their services, and the critics gather like bees in this remote town. One of Mr. Boughton's most fantastic yet most successful ideas has been to represent scenery by human beings; he does this with such magical art that it really gets across.

As, no doubt, many readers of these columns are aware, Sir Edward Elgar has recently had a most productive period, having written a number of instrumental works in various forms. Three of these—a Violin Sonata, a String Quartet in E Minor, Op. 83, and a Piano-forte Quintet in A, Op. 84—were played the other night in Wigmore Hall by Albert Sammons, William Murdoch, W. H. Reed, Raymond Jeremy and Felix Salmon. The compositions are the very flower of Elgar's genius. Though couched in a modern idiom, they are easily understandable; the melodic material is direct, the harmony clear, and

the ever-changing rhythms give much variety to the writing.

Elgar has written in almost every musical form, but we still await an opera from him. At the moment, I believe, he is writing nothing. It is his habit to let his genius lie fallow for many months together; when the inspiration does come, it arrives with a rush and sweeps all other interests aside.

The End of an Imperfect Month

London, May 30, 1919.

L. F. Cooth.

This dull month has at last come to an end. In normal times, of course, we have more good music in May than we can possibly digest; this year we have been on starvation rations. There have been scores of concerts given by scores of artists of limited talent; the big affairs have been few and far between.

Quite the most important event of the week has been the Czecho-Slovak Festival. Emmy Destinova, until recently known to the world of music as Destinn, sang excerpts from Czech operas by Dvorak and Smetana, making a deep impression on a most appreciative audience. Mme. Destinova, by the way, has been telling us in the press that we Londoners know "nothing at all" of the operatic literature of Bohemia. Though this may be true of the general public, it is not correct as regards many professional musicians and critics. Many of us would like to hear operas by Smetana, Fibich and Dvorak, and if ever there was a time when the operatic writings of these musicians were sure of a welcome in England, that time is now. But no one is enterprising enough to stage them. Never was London more crowded with people than it is now; never had the man in the street more money to spend; yet never has so little enterprise been displayed. One may not regard many of the Czech composers as among the greatest the world has produced; nevertheless, their work is always extraordinarily interesting and fresh. This fact was clearly demonstrated by the part-songs given by the Prague Choir, conducted by Francis Spilka, at the Czecho-Slovak festival. The Moravian Male Voice Choir gave several traditional songs under the conductorship of F. Vach.

The singing of these two choirs was admirable from the technical point of view, the attacks being specially good. The quality of the voices, however, seemed to me somewhat strident and by no means always pleasant. I obtained much more pleasure from the playing of the orchestra of the National Theater in Prague under the conductorship of Karel Kovarovic, director of the Bohemian National Opera. From these players we had an extraordinarily brilliant and exhilarating interpretation of the symphonic poems from Smetana's cycle, "My Country."

On the whole, the visit of the Czecho-Slovak musicians has been a great success. It has freshened us all up a little and given us all real artistic enjoyment. As a relief from the eternal French and Italian music at Covent Garden, it has been most welcome.

A New "Mimi"

Talking of Covent Garden reminds me that I must record the appearance of Margaret Sheridan as Mimi in "La Bohème." She hails from Ireland, and though she has had some experience in opera in Rome, this was her first ap-

pearance in London. Her voice is as pleasing as her appearance; but on May 26 she was obviously extremely nervous, and cannot have done herself full justice. Thomas Burke again appeared. His position among operatic tenors of the first rank is now assured, and those experts who have heard him oftenest are convinced that in three or four years' time he will have developed into a most extraordinary artist. This view I myself share. In spite of his twenty-eight years, Burke is still, in many respects, only a boy. He is only on the threshold of his career.

Last Sunday I went to Albert Hall in order to see what kind of audience would be attracted by a concert devoted entirely to the works of Wagner. The audience was by far the biggest I have seen this season, thus proving that the musical public is quite ignoring the demands of a certain section of the press that we should ban all German music, past, present and future. Landon Ronald conducted excerpts from "Tannhäuser," "Parsifal," "Lohengrin," "The Valkyries," "Rienzi," etc., and Rosina Buckman sang. The result was a wholly enjoyable afternoon. On several occasions it was necessary for Mr. Ronald to ask the members of his orchestra to stand up and bow their acknowledgments in recognition of the enthusiastic applause.

The press campaign against the performance of German music, which all the time has been limited to newspapers whose attitude towards the arts has always been philistine, has, it appears, come to an end. Its supporters have not been remarkable either for their logic or their knowledge. One writer covered himself and his cause with glory by protesting against Weber, Schumann and Beethoven receiving royalties from present-day performances of their works! No cause on earth could possibly survive support of this kind.

Situation of Musical Journalism

J. and W. Chester inform me that their very bright and up-to-date musical journal, *The Chesterian*, will now appear regularly eight times a year instead of only occasionally. Another publication, "The Sackbut," a rather stupid title, I think, is about to appear. One welcomes these signs of returning enthusiasm for music. There is, there always has been, room for a good musical weekly in this country. The weekly musical publications we have at present are beneath contempt, and one has to rely on the advertisements in the daily papers to keep abreast of all that is happening.

On Tuesday last I went to Wigmore Hall to hear a young pianist, Maurice Reeve. He has been carefully taught, but his temperament has been so subdued that one rather doubted if he had a temperament at all. Few pianists can afford to devote a whole afternoon to Chopin; Mr. Reeve is not one of them.

Elgar's new violin sonata has caught on; it is frequently played, and on Tuesday evening John Dunn, far and away the best of our native violinists, interpreted it at Wigmore Hall with the cooperation of Mr. Anderson H. Tyrer, a pianist of unusual intelligence and interest.

Three exceptionally gifted Italians, Signora Mazzuchalli, Signor Benvenuti and Chiarina Fino-Savio, gave a concert of old Italian music on May 26, interpreting examples of Veracini, Zipoli, Marcello and Galuppi.

But, as I have already said, the week has been full of small things, and no one in America wants to read of things that don't particularly matter.

Charles L. Wagner Denies Harley Veal's Right to Book John McCormack

Charles L. Wagner, manager of John McCormack and other prominent artists, received a telegram from Gloversville, N. Y., last Saturday, reading as follows: "Harley Veal booking John McCormack Kreisler concert this city June eleventh short notice claiming McCormack is under own management. Please wire immediately if true and oblige."

This telegram was signed by C. J. Stoner, manager of the Philharmonic Society, Gloversville. Mr. Wagner sent the following telegram in reply: "Never heard of Harley Veal. Has no right to book McCormack anywhere at any time."

In speaking of the matter, Mr. Wagner stated most emphatically that no one has any right whatever to offer Mr. McCormack or any other of the artists under the Wagner management.

At the Strand Theater this week, Redferne Hollinshead, Canadian tenor, sang "In the Great Somewhere," Burleigh, and "Killarney," Balfe. Also on the musical program was Edith Best, soprano.

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"AIDA" IS GIVEN IN OPEN-AIR THEATER BEFORE 7,000 PERSONS IN BERKELEY

Prominent San Francisco Artists Participate in Mammoth Civic Event, with Chorus of 200 and Local Orchestra—Impressive Musical Ceremonies Honor the Dead by War—Oppenheimer Announces Artists for Next Season

SAN FRANCISCO, CAL., June 2.—A musical sensation of the past week was the stupendous production of "Aida" at the Greek Open Air Theater in Berkeley on Wednesday evening when prominent San Francisco artists appeared in the leading rôles. The occasion was a "Memorial" to the late William Dallam Ames, a member of the music and dramatic committee of the University of California, whose last days were devoted to the development of music for the people and who expressed his desire to see this opera produced in this wonderful theater. It was left for Mme. Laura Hrubanik, assisted by Mrs. Vincent Whitney, to carry out his wishes. Mrs. Whitney who assumed the financial responsibility says that one of the dreams of her life will be realized when San Francisco has established a permanent opera company. "Aida" was given the most elaborate production ever seen in the West, and as a spectacular scene surpassed anything ever seen at this famous open-air auditorium. With no stage settings or curtains the grouping and costuming depended upon the lighting effects which played an important part and the scheme of which consisted of colored disks operated from high towers by twenty-two operators under the direction E. C. Holz-muller.

Mme. Johanna Kristoffy-Onesti, a distinguished prima donna who had won European recognition previous to her marriage and choice of San Francisco as her home, achieved a distinct success as "Aida." Blanche Hamilton Fox as Amneris gave a fine interpretation of the part while her vocalism was as always effective. Enrico Aresoni as Rhadames fulfilled every requirement, while the rôles of Amonasro by Manuel Malpica, Ramfis by Jose Corral and the King by Evaristo Albertini were all well im-

personated, vocally and artistically. Claire Harrington as the High Priestess displayed a sweet and well trained voice.

A Splendid Chorus

The chorus under the direction of Frederick Schiller deserves special mention. Last September Mr. Schiller organized an opera chorus known as the California Singers. Among its supporters were many prominent teachers whose pupils entered this chorus with the view of creating a permanent organization for the study of standard operatic works and thus forming an ensemble which could be ready with its musical knowledge to assist in future operatic productions of which "Aida" is the beginning. Reinforced by the University students and local singers the chorus numbered about 200 and their work claimed a large share of the praise so lavishly given. Director Schiller also proved his ability in handling the orchestra of seventy musicians.

A ballet of seventy-five headed by Frances Wakefield and trained by Anita Peters Wright was a brilliant feature. The stage direction was ably cared for by Aristide Neri.

The audience of over 7000, despite the fact that the evening was chilly and rain seemed imminent, enjoyed the opera to its close.

Music on Memorial Day

Memorial Day was marked by the dedication of San Francisco's new and living monument, the Grove of Heroes, planted in Golden Gate Park as a "perpetual memorial to every son of San Francisco who made the supreme gift of his life for his beloved land." During the impressive ceremonies the singing of 1000 school children under the direction of Estelle Carpenter, director of music in the public schools, was an inspiration.

The songs chosen were Keller's "American Hymn," "The Lord Is My Shepherd" and "My Own United States." The community singing in which many thousands joined was led by Alexander Bevani. Leaflets containing the words of "America," "Tramp, Tramp, Tramp," "Tenting To-Night," "Columbia," "Just Before the Battle, Mother," "Home, Sweet Home," and "Battle Hymn of the Republic," had been distributed. These songs were sung and appropriate numbers by the Municipal Band were played during the ceremony of laying the many floral wreaths which had been sent in honor of the heroic dead.

Engage Famous Artists

Selby C. Oppenheimer has returned from the East enthusiastic over his trip and the artists whom he promises San Francisco next season. He says the fame of our State has so impressed Eastern artists that they all want to come, and he found considerable difficulty in making his selection for the few that could be heard in our short season. In October he promises Lambert Murphy and Merle Alcock. In November, Sousa's Band, The Duncan Dancers and George Copeland. In December, Mischa Levitzki and Albert Spalding, with possibly Tetravini. In January, Schumann-Heink and Helen Stanley; February, Jascha Heifetz, The Minneapolis Symphony Orchestra; March, Alfred Cortot, Jacques Thibaud, Sophie Braslau and Yvette Guilbert; April, Percy Grainger, Florence Macbeth and the Flonzaleys; May, Cherniavski Trio and Riccardo Stracciari. Mr. Oppenheimer also took options on San Francisco dates for other artists who may visit the coast.

Manager Frank W. Healy has not yet announced his artists but promises Carolina Lazzari as one of his attractions.

E. M. B.

BONNET STIRS OTTAWA

Two Recitals Given by Famous Organist in the Basilica

OTTAWA, CAN., June 6.—The two organ recitals given by Joseph Bonnet, in the Basilica, on June 1 and 2, were events of paramount import in our musical life.

The vast temple was thronged at both concerts. Applause was prohibited, at Mr. Bonnet's request, but one could sense a tenseness and a concentrated enthusiasm far more impressive than perfunctory hand-clapping. Both programs were illustrative of the organist's lofty ideals and he did not depart from his seriousness of purpose even in improvisation. The choir of the Basilica was heard on both occasions and did not come short of the standard of expectation awakened in the audience by Mr. Bonnet's playing. L. P. Christin and P. G. Ouimet and Mr. Belleau were the soloists. Amédée Tremblay, organist of the Basilica, accompanied the choristers with commendable restraint.

Eugene LeDuc, tenor, gave an interesting recital May 30, with the assistance of Lorette McEwen, soprano, and Ethel Dawson, pianist. An enthusiastic audience comfortably filled the hall. Julia Fortin supplied fine accompaniments.

A. T.

Boston Music Company the Publishers of New Treharne Songs

Through an inadvertence, it was erroneously stated on the page headed "New Music, Vocal and Instrumental," of MUSICAL AMERICA's May 13 issue, that the three songs by Bryceson Treharne entitled "Anthony Crundle," "The Nightingales of Flanders" and "Paddy McShane" were issued by G. Schirmer. The songs mentioned are published by the Boston Music Company.

Missing Musician Takes Four-Day Walk to Cure Nerves

Ernest Hussar, who has led an orchestra at the Hotel McAlpin, New York City, for the past six years, disappeared from his home on May 26. Four days later he telephoned the management of the hotel that he had walked to Albany for his health. He had felt overworked and nervous for many weeks, he said, and "had an uncontrollable desire to get away from the city and its noise."

Lhévinne, Released from German Internment Camp, Will Visit U. S. Next Fall

Josef Lhévinne, Russian pianist, who has been interned in Germany throughout the war, has cabled his manager, Loudon Charlton, that he will start for New York in September. He has been absent from this country six years.

A Correction

Through a typographical error, the name of Marcia Stein, the New York photographer, was given as "Marcus Stein" in the photo credits on the use of the pictures of Louis Wins and Edouard Gendron on Page 27 of the last issue of MUSICAL AMERICA.

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Canadians Confer with Dr. A. S. Vogt of Toronto on Project

HAMILTON, ONT., June 2.—While he was in this city recently to act as final adjudicator for the children's school festival, Dr. A. S. Vogt, of Toronto, was in conference with W. H. Hewlett, P. M. Yeates, M. J. Overell, E. V. Ilsey, L. E. Wedd, C. R. McCullough and Bruce A. Carey, in reference to the proposed formation in Toronto of a big all-British orchestra. This orchestra, while having headquarters in Toronto, could be secured by outside Canadian cities to assist

large choral bodies and help in the general development of orchestral music. Orchestral music has made great strides during the past fifteen years, especially in Great Britain, and it was the intention of those interested to have an English conductor at the head of the orchestra, with only British and Canadian musicians forming its personnel. P. M. Yates was appointed a local delegate to the next meeting in Toronto of the committee backing the proposition. Everybody at the informal conference promised Dr. Vogt hearty co-operation and support, as Hamilton would greatly appreciate the assistance of such an orchestra in connection with the future of its Elgar choir.

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Cincinnati College of Music Launches Campaign for Funds

Greater Endowment Will Be Raised for Noted Institution—Gift of \$15,000 Will Erect Organ in New High School—Conservatory Students in Operatic Concert

CINCINNATI, June 7.—The board of trustees of the College of Music held a meeting last Friday morning in which a number of important matters pertaining to the future of the institution were discussed. It is a known fact that, while the College has been about able to make ends meet and has no desire to have a profit, it being an endowed eleemosynary institution, the members of the faculty and the management have felt that greater means are necessary to advance the interests of the college and to maintain the progressive spirit which, in the hey-day of its success, made it one of the most notable musical colleges in this country. It has always had for its purpose, ever since its foundation under the direction of Theodore Thomas, to train the professional musician in particular and in that respect maintain a standard which should be of the highest. Institutions of this kind are not expected to make money. In fact, it is generally regarded as necessary to give them outside support. The college had given it, in the beginning, an endowment which, while considerable in the late seventies is now, in this modern day of excessive demands, quite moderate.

The board of trustees last Friday discussed the necessity of raising a greater endowment for the college and, it is understood, a quiet campaign will be made during the next few weeks looking toward the securing of funds from wealthy patrons of music.

At the meeting two new trustees were also elected. They were John E. Sullivan and James G. Heekin, prominent among the younger business men in the community who have shown a deep interest in music. They were elected to assume the places made vacant by the resignations of Julius Fleischmann and D. G. Edwards.

Announcements have been sent out to the stockholders of the Cincinnati Musical Festival Association, under whose auspices the biennial May Festivals are given, calling for the annual meeting to be held on Monday, June 16. The terms of three directors, Charles P. Taft, Frank B. Wiborg and Louis J. Hauck, expire and they will, in all probability, be re-elected. Plans will also be discussed

for the next May Festival, though the details are always left to the Program Committee.

Present Tirindelli Works

The concert given last Friday evening in Conservatory Hall of compositions by Pier Adolfo Tirindelli, the greatly admired violinist and conductor of the Conservatory orchestra, proved to be one of the delightful events of the week. Mr. Tirindelli has written fluently and interestingly in many forms and his associates on the Conservatory faculty undertook to present a number of these compositions to the invited public. Jean Ten Have, violinist, played the first movements of the G Minor Concerto, a composition which has been highly recommended by Ysaye, who has pronounced it one of the best of the newer concertos written for the instrument. It is brilliant and musically compact, with a lyric flow to its melodic invention which is characteristic of the composer. Mr. Ten Have also played a group of shorter numbers, effective concert pieces which have won considerable vogue, especially "Scena Drammatica" and "Moment Capriccioso." Dr. Fery Lulek sang a group of three songs, brilliant and dramatic in their character, and Karl Kirksmith played two delightful cello numbers. One of the pleasing events of the program was the recitation of Read's "Brushwood" by Helen May Curtis, to which Mr. Tirindelli has written a charming piano accompaniment. Two groups of songs were sung by Margaret Spaulding and Helene Turner. Miss Spaulding's group included three new Tirindelli songs just published. They are called "Pensa a Me," "Un Segreto" and "Portami Via," the last named dedicated to Martinelli. Mr. Tirindelli was given a great ovation and the audience expressed its enthusiasm throughout the program.

Give Organ to School

A gift of \$15,000 was received by the Board of Education for the erection of a large organ in the new East High School, which is now nearing completion and which is one of the finest school structures in the country. The donor's name was a secret for some time, but it has been learned that R. K. LeBlond, one of the big machine tool magnates of the community, gave the money.

Edgar Stillman Kelley, who went to Norfolk, Conn., to conduct his new orchestral suite, the movements of which are founded on incidents in "Alice in Wonderland," returned last week. Mr. Kelley expressed himself as highly pleased with the performance given his newest effort by the New York Philharmonic orchestra.

J. Alfred Schehl, organist and choir-master of St. Lawrence church, gave a

recital in St. Paul's cathedral last Friday afternoon as one of the series of organ recitals being given for the school children under the auspices of the music department of the Board of Education. Mr. Schehl played a varied program, including a new composition of his own. It is called "At Bagdad Gates" and is dedicated to Charles Heinrich, the Pittsburgh organist, who recently played it at one of his Carnegie Hall recitals.

Clifton Conducts in Paris

Word has been received by local friends of the success scored by Chalmers Clifton in Paris, where he conducted the Conservatoire orchestra in a concert devoted exclusively to American compositions, on May 26. Mr. Clifton has been attached to the Intelligence Bureau of the United States Army with the rank of lieutenant for the past eighteen months. He was recently released from service and is expected to return to this country shortly.

The Conservatory's Concert

The operatic department of the Cincinnati Conservatory was prevented this season from giving its annual performances of opera by the exigencies of war which took away so many of the male pupils. Most of them have now returned, but as the time was too short to prepare an elaborate production, such as has been the rule in recent years, this season's activities were confined to an operatic concert. This was given last Thursday evening in Conservatory Hall under the direction of Ralph Lyford, who is in charge of the operatic school. The program was a varied one and was given with splendid effect. The hall was crowded to its utmost capacity. The program began with an excerpt from the third act of "Carmen," sung with splendid effect by Emma Burkhardt, Helen Moore and Miss Sommer. A tableau from "Mme. Butterfly," including the "One Fine Day" aria, was sung by Mabel Black. The dialogue in the second act of "Rigoletto" won great applause as sung by Irving Miller as *Rigoletto* and Helen Moore as *Gilda*. A novelty was the excerpt from Massenet's little known opera, "Therese," sung by Miss Burkhardt and Omar Wilson. The "Ritorno Vincitor" aria from "Aida" was sung by Margaret Spaulding and, with Maudie Moore as *Amneris*, she also sang the first scene from the second act of that opera. The final number on the program was the aria and duet from the third act of "Aida," sung by Gertrude Fozard and Carl Schiffeler. In the course of the program, violin soli by pupils of Jean Ten Have were interspersed.

Other Events

Last Monday evening a delightful recital was given at the Odeon by Evangeline Hur, talented pupil of Lino Mattioli, of the College of Music faculty, and Virginia Digby, reader, pupil of Joseph O'Meara. The two young artists gave a varied program which met with pronounced success.

Recitals during the past week at the Conservatory included the first appearance of Joy Calvert, a gifted violin pupil of Ysaye. She played to a large audience on Saturday evening. Patricia

Vandawalker, pupil of Dr. Lulek, and May Vardeman, piano pupil of Theodore Bohlmann, were heard on Wednesday evening while a group of pupils from the class of Marcia Thalberg were heard on Monday evening. They included Gladys Comforter, Jennie Dembowski, Lyon Wilson, Ruth Zipperlin, Ethel Davis, Kate Boyce, Mildred Gardner and Romilda Stall. Tuesday evening Florence Johnson, gifted contralto, a pupil of John A. Hoffmann, sang an interesting program. She was assisted by Cleo Virginia Peck, cello pupil of Karl Kirksmith.

Pupils of Giacinto Gorno, both at the College of Music and in Dayton, Ohio, were heard in recitals during the past week.

Leo Paalz, well-known pedagogue, has just had published by the John Church Company a work called "Technical Octave Studies in Contrary Motion for Piano."

A large audience attended the recital given last Thursday evening at the Woman's Club by the pupils of Minnie Tracey. The program opened with the singing of excerpts from Gluck's "Iphigenie in Tauris," in which Miss Tracey herself, with the years of her practical stage experience, gave a notable example of singing in the rôle of *Iphigenie*. The second part of the program was devoted to songs and arias by a number of Miss Tracey's advanced pupils, who showed the fine results of their training under her.

J. H. T.

Behymer's Rain Jinx Attends Godowsky's Los Angeles Recital

LOS ANGELES, June 10.—Godowsky was presented in recital recently at Trinity Auditorium by L. E. Behymer in an all-Chopin program. This recital, occurring in the Philharmonic Course, was accompanied by the rain-storm that has attended every piano recital of the series for twelve consecutive years. Mr. Godowsky's numbers were the B Minor Sonata, Op. 58; Nocturne, E Major; three of the Mazurkas; Bolero; Impromptu in G Flat; Polonaise in F Sharp Minor; Barcarolle in F Sharp Major; three of the F tudes, two of the Waltzes, and the B Flat Minor Scherzo.

Sailors Provide Music at Wedding of Organist-Composer in Newport

NEWPORT, R. I., June 3.—A few friends and relatives witnessed the wedding here to-day of Edmund Grinnell, organist and composer, and Mrs. Walter Norman Eldridge. Mr. Grinnell was in command of a scout patrol boat during the war as a chief petty officer of the Naval Reserves. During the ceremony and the reception that followed a program was given by members of the Naval Training Station Band.

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Famed Artists Stir Chicagoans as North Shore Festival Ends

Final Three Programs Enlist Aid of McCormack, Ponselle, Van Gordon, Werrenrath, Althouse and Minneapolis Symphony — Elgar Oratorio Given Fine Performance — American Scores by Lutkin and Oldbey Arouse Admiration at Premières — Other Chicago Music Events

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 7, 1919.

THE three remaining concerts of the Chicago North Shore Music Festival continued through last Monday, Wednesday and Thursday evenings, bringing to Chicago and the Middle West several artists who had not been heard in this vicinity before, and renewing acquaintance with some who are already firmly established as great favorites with our music public.

This year's festival—the eleventh—outshone in brilliance and in genuine musical merit all former festivals, and the unfailing capacity attendance, the enthusiasm and the excellence of the music, both created and reproduced for the occasion, was of the highest grade.

Monday evening, "Artist's Night," was occupied with a symphony concert, in the program of which John McCormack shared the honors, as soloist.

The Minneapolis Symphony Orchestra, under Emil Oberhoffer, showed its artistic mettle in a well-rounded and smooth performance of the C Minor Symphony by Beethoven, the "L'Après-Midi d'un Faune," by Debussy, the Theme and Variations, Op. 55, by Tchaikovsky and three Flemish folk-songs arranged for orchestra by De Greef.

Mr. Oberhoffer's interpretation of the Beethoven symphony was illuminative, and while sane and classic in contour, there were produced throughout many individual touches, which held the attention of the vast audience.

The Debussy tone poem was given a more imaginative interpretation, its poetic, vague themes and iridescent tonal colors being brought out with true French finesse.

John McCormack, in his singing of Mozart and Handel, not to mention other classic composers, proved inimitable.

His voice is so smooth and flexible, so pure and clear; its range is so even and high, and its quality so human and agreeable, that just the great eighteenth and nineteenth century music comes forth with arresting beauty. He made the "Il Mio Tesoro," from Mozart's "Don Giovanni," a gem of lyricism, and he struck a more human, personal note in the pathetic recitative and air, "Deeper and Deeper Still," and "Waft Her, Angels," from Handel's "Jephtha." His success was certain and complete, and in three songs by Franck, Rachmaninoff and Saint-Saëns, he but accentuated his earlier success. These were followed by several ballads given as encores.

Dean Lutkin conducted as a ceremonial opening of this, as well as the other concerts, of the series, the "Star-Spangled Banner," in which the entire assemblage invariably joined.

Give "Dream of Gerontius"

Elgar's big cantata, "The Dream of Gerontius," occupied the entire evening of Wednesday, and in this, one of the foremost choral compositions of our time and one of the masterpieces of English musical literature, the combined forces at the command of the festival authorities—

the chorus of 600 voices, the A Capella Choir of Evanston, the Minneapolis Symphony Orchestra and John McCormack, tenor, Cyrena Van Gordon, contralto, and Reinald Werrenrath, baritone, participated.

In the cantata the tenor rôle, *Gerontius*, the dying monk, demands dramatic weight and emotional character. Mr. McCormack surprised the big attendance by the genuine fervor and dramatic power of his voice. Its timbre in the great climaxes remained pure and of fine quality, and his diction is so perfect that every syllable came forth clearly and distinctly.

Reinald Werrenrath, in a regrettably short rôle, sang the music of his part with a resonant, deep baritone, and the dignity of his style, the unctious of his manner, and the musical feeling with which he invested the music gave to his appearance noteworthy value. He emphasized the former successes which he has made here in concert.

Miss Van Gordon also earned praise for her good work in a short part. She is a very good concert singer, and her contralto never rang out with greater volume or with finer tone quality than it did last Wednesday evening.

Mr. Lutkin gave a very engrossing and interesting performance of the cantata, and surely earned the gratitude of the musical public for bringing before it this masterwork.

Emil Oberhoffer prefaced the cantata with a dramatic reading of the first movement of the Franck D Minor Symphony.

Miss Ponselle's Début

Three noteworthy items must be regarded in the review of the last evening, Thursday, of the festival, Rosa Ponselle, the dramatic soprano from the Metropolitan Opera House made her Western début; Peter C. Lutkin presented for a first hearing his "Hymn of Thanksgiving for Victory," and Arne Oldberg conducted the première performance of his Festal Rhapsody, composed especially for this festival.

Then, also, the evening was given the special appellation of "Victory Night," and was made further interesting by Chadwick's chorus, "Land of Our Hearts," a prayer of thanksgiving offered by President-elect Dr. Lynn Harold Hough of Northwestern University, and by the solo singing of Paul Althouse, tenor from the Metropolitan Opera House. The festival closed with a jubilant rendition of the "Hallelujah" chorus from Handel's "Messiah."

Considering Miss Ponselle, her unwarranted changing of the original order of her solos worked no real hardship upon her audience, who were immediately captivated by her first selection, the Bird Song from "Pagliacci." In this air the young soprano showed that her voice is of beautiful quality, of high range and power, and very well controlled. She has a strikingly attractive personality and an ease of manner which no doubt her stage experience has given her.

She had to add to her solos, the second air being the "Suicido" section from Ponchielli's "La Gioconda."

Besides singing for an encore Tosti's "Good-by," she also played her own accompaniments to other extra pieces.

Miss Ponselle and Mr. Althouse were also heard in the duet from the first act of "Madama Butterfly."

Paul Althouse sang for his contribution to the program of the evening the "Celeste Aida" aria, which brought him a storm of applause and many recalls, and his encore, "La Donna e mobile," from "Rigoletto," was given with great abandon and with ringing tonal clarity.

Later he also sang the solo in Mr. Lutkin's "Hymn," and his part of the duet mentioned above.

Mr. Lutkin's "Hymn of Thanksgiving for Victory" is a notable contribution to choral works, and shows the culture and erudition of the big musician. Its themes are terse and meaty and are developed with fine harmonic skill.

The composer received a big ovation from the audience at its conclusion.

Mr. Oldberg's Festal Rhapsody is a

good orchestral piece, the polonaise section being particularly brilliant.

The rhapsody also made a hit with the Evanstonians, and Victor Herbert's "American Fantasy" and the Suite, Op. 42, by MacDowell, conducted by Mr. Oberhoffer, added variety and interest to the program.

The Eleventh Chicago North Shore Music Festival reflects much credit upon Mr. Lutkin, the general musical director, and also upon Carl D. Kinsey, the efficient and enterprising business manager. The latter has given to the musical life of Chicago and the North Shore a decided impetus with the inauguration and continuance of these musical affairs.

This year's festival outshone in artistic brilliance all former festivals, and financially this one has proved the greatest of successes.

Following the concert last Monday evening of the North Shore Music Festival, Louis Seidman, prominent in musical circles of Chicago, gave an elaborate dinner to a number of the artists, musicians and their friends at his home, 4117 Sheridan Road. Among those present were John McCormack, Felix Borowski, Edwin Schneider, D. F. McSweeney, Harriet MacConnell, Emma Noe, Mr. and Mrs. Carl D. Kinsey, Mr. and Mrs. Edouardo Sacredote, Mr. and Mrs. Leon Sametini, Mr. and Mrs. W. I. Le Dieyt, Mme. Marguerite Wyeth, Margie A. MacLeod, Lieutenant Farre, Mrs. Carmen Nesville, Florence Schubert, Wendel Heighton, Ralph Reiche, Guy Woodard, Mrs. Louis Hymers and others.

Other Music News of the Week

The Philharmonic Orchestra of Chicago, Arthur Dunham, conductor, gave their last of four concerts for this season at the Studebaker Theater last Sunday afternoon, with Bettina Freeman, dramatic soprano, as soloist.

The orchestra made a very good showing in the "Oberon" Overture by Weber, and the "Rustic Wedding" Symphony by Goldmark, playing the latter with fine

tone shadings and with technical finish. Other orchestral numbers were the "Phaeton" Symphonic Poem by Saint-Saëns, the Waltz from the "Nut-Cracker" Suite, by Tchaikovsky, and the "Irish Rhapsody," by Victor Herbert.

Miss Freeman has a powerful dramatic soprano voice, which she used to good advantage in the air, "Ernani Involami," from Verdi's "Ernani," and later she also scored with her singing of the "Ritorna Vincitor," from "Aida." Taken in general, Miss Freeman is a serviceable singer in grand opera.

Mlle. Roxan d'Oex, soprano, assisted by Winifred Cline, pianist, gave a pleasant program last Saturday evening before the Masonic Craftsmen. She made an especially favorable impression with her singing of the Polonaise from Thomas' "Mignon" and also with Kreisler's "Cradle Song" and Liza Lehmann's "Cuckoo Song."

Mlle. d'Oex will leave Chicago for California in the latter part of June, stopping en route at the Grand Canyon. She plans to visit San Francisco, Portland and Seattle, and on her return to Chicago in August will stop at Yellowstone National Park.

Arthur Kraft, tenor, sang at the Fifth Avenue Collegiate Church in New York City, at one of the weekly dinners. He also sang at the Waldorf Hotel banquet, given in honor of Governor Lowden, of Illinois, when he went to New York City to welcome the return of the Thirty-third Army Division.

The National Convention of Symphonians was held this year at Northwestern University on Thursday and Friday of last week.

Delegates were in attendance from twelve chapters from different parts of the United States.

A banquet at the North Shore Hotel, automobile rides, and the opening concert of the North Shore Music Festival, were some of the entertainments prepared for the visiting delegates.

MAURICE ROSENFELD.

MUSIC INDUSTRIES VOTE BIG APPROPRIATION TO AID MUSIC

Piano Interests to Spend About \$100,000 for Spreading Propaganda Designed to Increase Love for Musical Art—Will Also Support Festival Next Season

AT the annual convention of the Music Industries Chamber of Commerce of the United States and its affiliated bodies, including the National Piano Manufacturers' Association, National Association of Music Merchants and several other organizations connected with the music trade, a plan was perfected for the collection of a contribution from dealers in pianos of twenty-five cents on each piano purchased from the manufacturers during the year beginning July 1. It is estimated that this will raise a fund of between \$50,000 and \$75,000 this year, all of which will be turned over to the Music Industries Chamber of Commerce for the exclusive use of the Bureau for Advancement of Music. In addition to this sum, a contribution will be received from the Piano Manufacturers' Association, probably larger in size than that which was contributed during the past year, amounting to over \$30,000. This will mean that the piano industry will expend approximately \$100,000 during the coming twelve months for the spreading of propaganda designed to increase the interest in music and musical affairs generally.

In addition to this, the Music Industries Chamber of Commerce voted unanimously to give its moral and financial support to a music festival, to be held within forty days after Jan. 1 next, in New York City, in connection with a music show at which pianos and various musical instruments will be exhibited the show to be held in Grand Central Palace.

F. X. Arens Plans Summer Course in Portland

F. X. Arens, the well-known voice teacher, will close his New York studio on June 15. He will immediately proceed to his fruit ranch in the celebrated Hood River Valley in Oregon, there to superintend the cultivation and harvesting of an expected bumper crop. During the month of September, however, he will give his fourth annual course in Portland. Judging by applications already in, this fourth course will eclipse all previous courses in way of attendance. While the majority of applicants hail from Oregon, yet pupils and vocal teachers from the entire Northwest are usually represented. The course will be given at the Calbreath Studios.

EARLE TUCKERMAN

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Kingston, N. Y., May 28th

The Kingston Daily Freeman, May 29, '19.

Earle Tuckerman, baritone, of New York City, was a new musical star to Kingstonians, when he appeared on the stage last evening. He left a friend, and one who will be cordially welcomed by music lovers any time he cares to return to Kingston and sing again.

Mr. Tuckerman possessed a voice of exceptionally pleasing quality, and he knew all about the art of singing, and used that art most admirably, but it was his keen appreciation and vivid expressing of the soul of the song that captivated his audience.

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PARKERSBURG, W. VA.—The piano and violin pupils of Mrs. William T. Heaton's School of Music gave a recital at her studio on June 3.

COLUMBIA, S. C.—A series of recitals ending April 11 was given in Trinity Church under the direction of Frank M. Church, organist and choirmaster.

CHARLOTTE, N. C.—At the Stieff Music House two successive piano recitals were given by pupils of W. H. Overcash. The intermediate class were heard on June 2; the advanced on June 3.

CHARLESTON, W. VA.—The musicians of Charleston held a music memorial on June 1 for Harry Carl Froelich and Ernest Page Saunders, former members of the Charleston Symphony Orchestra, who were killed in the war.

EAST LIVERPOOL, OHIO.—Alberto Salvi, harpist, gave a concert on June 3 in the High School auditorium. The program was varied in character, and included some of the artist's own compositions. He was much applauded.

EAST LIVERPOOL, OHIO.—The East Liverpool male chorus, assisted by Olive Nevin, soprano, and Rosa Hamilton, contralto, gave their last concert of this season. Miss Nevin who is a cousin of the late Ethelbert Nevin, the composer, sang his "Rosary" as an encore. Lysbeth Hamill conducted the chorus.

HARTFORD, CONN.—The closing event of the musical season took place on May 28, when Edward F. Laubin, pianist, gave a piano recital at the Asylum Hill Parish House. The audience was good sized and demanded the repetition of Mr. Laubin's Mazurka in A Minor.

PAINESVILLE, OHIO.—The fifth and last in the series of graduate recitals given by candidates for the Bachelor of Music degree at Lake Erie College was the piano recital of Gladys E. Warren, June 5. Miss Warren is a pupil of Henry T. Wade, dean of the department of music.

BURLINGTON, VT.—Nine hundred school children took part in the third annual concert of the children of the public schools given June 6 at the high school under the direction of Beryl Harrington, supervisor of music in the schools. Kathryn Kelley and Anne Mullen were the accompanists.

FAIRMONT, W. VA.—Norvella Chrystal Jacobs appeared at the First Presbyterian church in a piano recital on June 3. Although Miss Jacobs is blind, she plays with remarkable ease and skill. Miss Jacobs, whose home is at Indianapolis, Ind., was the guest of her cousin, Mrs. A. J. Kerns.

URBANA, ILL.—The students of the University of Illinois were heard in public recital on May 13. Lily Wadhams, Moline, organist, gave a recital on May 11. The university orchestra and glee club gave a concert in the concert course series on May 7. On May 14, Sophie Braslau, contralto, was heard in the Star course.

AKRON, OHIO.—Thomas James Kelly was in charge of the Vocal Conference of the Ohio State Music Teachers' Conference at Akron. Lieut. Chalmers Clifton who has been attached to the Intelligence Bureau of the Army, with headquarters at Calais, Limoges, and during the past six months at Paris, received his discharge from service last week.

HARTFORD, CONN.—The annual meeting of the Treble Clef Club was held at the City Club, June 2. The following officers were elected: President, James S. Stevens; vice-president, Mrs. Thomas F. Couch; corresponding secretary, Laura Hale; recording secretary, Mrs. Helen Seymour Burnham; treasurer, Lucy Allen; librarian, Margaretta Purvis; assistant librarian, Esther Wrisley; musical director, Edward F. Laubin.

BARRE, VT.—At the State Federation of Women's Clubs an enjoyable organ recital was given June 5 by Gladys Gale. She was assisted by Mrs. Edward Bruce, violinist, and Henrietta Inglis, soprano, who sang a group of songs, taken from poems of Robert Louis Stevenson, with music by Mrs. Dean Perry of this city.

CHARLES CITY, IOWA.—Arrangements made by the Chamber of Commerce with the Charles City Concert Band will insure weekly open-air concerts throughout the summer. The concerts will be given Thursday evenings at the band stand in Central Park. The leader of the band is Theodore Silbeck, formerly with the Kilties Band of Canada.

WASHINGTON, PA.—Regina Kahl gave an informal musicale at her home recently. Miss Kahl returned last week to New York to continue her studies. Taking part were Mrs. John C. Hart, Regina Kahl, Fred R. Brown, and William I. Carson. Mrs. Lewando, a well-known Pittsburgh contralto, also sang. Margaret Acheson accompanied the singers.

PORTLAND, ORE.—Avis Benton, assisted by Allan Balda, boy soprano, presented her pupils in a piano recital at the residence of Mrs. Leslie Scott, Saturday evening, May 31. A concert was given by the Multnomah Amateur Athletic Club Orchestra, assisted by the M. A. A. C. Glee club on May 28. William Rabb is the conductor and J. B. Hoben, manager.

MORGANTOWN, W. VA.—The fourth and last graduation recital of the West Virginia School of Music was given by Mrs. Ocie Hardesty-Sheppard, soprano, assisted by Max Donner, head of the violin department of the school. Dorcas Madeira presented six of her pupils in recital at her home, on June 5. Blanche Protzman's pupils were presented by her in concert at her studio on June 4.

SAN FRANCISCO.—Elizabeth Simpson, pianist, and Lawrence Strauss, tenor, appeared before the Sacramento Music Teachers' Association last week. Both artists who are prominent San Francisco musicians, received warm praise for the splendid program presented. Marion Vecki, baritone, after several months in New York has completed arrangements for concert appearances in the East next season.

CLARKSBURG, W. VA.—On June 5, pupils of Verne Matthews gave a piano recital. Those who took part were Dorothy and Alice Powell, Irene Mason, Frankie Greathouse, Elizabeth Carnes, Evelyn Shock, Dora Strong, Alice Willison, Gay Cox, Glenna Haskins, Dora Strong, Margaret Randolph, Beulah McClung, Emma Smith, and Ivarene Doolittle.

ENFIELD, VT.—Mr. and Mrs. George Wilder and their pupils in New Hampshire gave their second concert at the Whitney Hall, at Enfield, N. H., June 2, some Vermont pupils assisting. Kathleen Stay, dramatic soprano, and Irene O'Brien, flutist, of Burlington, and Lucy Hope of South Royalton, pianist, were on the program. Mr. Wilder furnished a flute obbligato for several numbers on the program.

TACOMA, WASH.—Patricia Murphy, soprano, who has returned to Tacoma for the summer from New York City, where she holds a position as soloist at Holy Trinity church, gave a song recital for the wounded and convalescent soldiers at the Red Cross Hospital, Camp Lewis. Margaret McAvoy, Tacoma harpist, has left for San Francisco, to remain for an indefinite time under the tutelage of the harpist, Kajecan Attl.

SAN DIEGO, CAL.—Stetson Humphries, baritone and well-known war camp community leader, who has been in charge of the community singing at Camp Kearney for some time, gave a concert June 2 at the Wednesday club house. Mr. Humphries in a very short time has

grown extremely popular in San Diego music circles and his concert was well attended. The G Clef Quartet assisted Mr. Humphries and sang with its usual fine ensemble.

CHARLESTON, W. VA.—The Kanawha County Men's Chorus, recently organized, met on June 4 to adopt a constitution and by-laws. Resolutions of sympathy to Frank H. Kincheloe, conductor, who recently lost his father-in-law, were adopted. The officers of the chorus are: President, William Burdette Matthews; vice-president, George E. Miller; secretary, Charles B. Daum; conductor, F. H. Kincheloe; assistant conductor, I. M. Smith.

WHEELING, W. VA.—The senior pupils of St. Joseph's Academy gave their annual musicale on June 4. Marie Gollner, Marguerite Robrecht, Kathleen McFadden, Angela Glaser, Katherine Scharf, Martha Coleman, Emma Rud, Irma Foster, Clara Carlile, Mary Beattie, Lillian Korn, Regina Manion, Eugenia Corcoran, Lavinia Clark, Mary Hughes, Mary Hassett, Mary MacFadden, Catherine Wright, Mary Curran, Cecelia Carney, Louise Paradise, and Catharine Cartwright contributed musical solo and ensemble numbers.

WICHITA, KAN.—A Floral Cantata, The Brownies' Whisper, was given by the sub-juniors and minims of Mount Carmel Academy last week in the auditorium of the academy. About forty pupils participated. The instrumental numbers were furnished by Lo Moin Begley and Elizabeth Craymor. On Saturday evening a piano recital was given at the Carter Conservatory on Circle Drive, College Hill, of which Charles Davis Carter is director. Twenty young pupils participated, among them three children of the director.

SAN FRANCISCO.—The Douillet Conservatory of Music last week awarded diplomas to Ruth Coleman, Frieda Moyle, Frieda Arnold and Nell D. Stone. Miss Coleman will join the Conservatory faculty teaching elementary classes in piano. Holy Name Conservatory of Music presented Eva Mascarenas, and Grace Foley, pianists, in a graduation recital, assisted by Gertrude Grove, soprano, and the Treble Triad College Chorus. Helen Colburn Heath was the soloist at the Fairmont Lobby concert on Sunday evening.

CINCINNATI, OHIO.—On June 2, Marcian Thalberg presented a group of students in a piano recital. Those taking part were Ruth Zipperlen, Ethel Davis, Kate Boyce, Mildred Gardner, Romilda Stall, Gladys Comforter, Jennie Dembinski and Lynn Wilson. June 3, was devoted at the Cincinnati Conservatory of Music to the graduation recital of Florence Johnson, contralto, pupil of John A. Hoffmann, assisted by Cleo Virginia Peck, cellist, pupil of Karl Kirksmith. The accompanists were Norma Rath and Katherine Donald.

CINCINNATI, OHIO.—Mrs. Stillman Kelley, of the Cincinnati Conservatory of Music went directly from the premiere performance of her husband's new Symphonic Suite, at the Norfolk, Conn. Festival, to Akron, Ohio, where she conducted the Piano Conference at the Ohio State Music Teachers' Convention. Mrs. Kelley returned to resume her courses in Applied Harmony, Analysis and Musical Pedagogy at the Conservatory on Saturday. Both Mr. and Mrs. Kelley will conduct special courses during the Conservatory Summer School.

BURLINGTON, VT.—One of the interesting pupils recitals of the spring season was that given at Bishop Hopkins Hall, June 2, by the piano pupils at the school of Alice McIlvaine. Those who appeared were Anna Brush, Barion Chamberlain, Maron Dana, Hazel Honsinger, Maybelle Olsen, Polly Heffeker, and four little girls whose ages ranked from eight to twelve, Barbara Wilkins, Barbara Swiggett, Gwendolen, Paul and Adelaide Slesson. Thelma Spear, one of the city's promising young sopranos, who is preparing for operatic work, was the assisting artist.

SAN FRANCISCO.—Carl Seyffarth, a young pianist who will make his formal debut in New York next season is spending his vacation at his home in this city. He played before the San Francisco Musical Club last week creating a sensation. His numbers were "Nocturne" and "Ballade Tragique" by Ilya Youv. E. Marion de Guerre and Frederick Biggerstaff

gave a splendid performance of Tchaikovsky's Second Concerto for two pianos. Other interesting numbers were contributed by Alice Guthrie Poyner, violinist, Vivian Kingston and Mrs. George Winchester vocalists.

TACOMA, WASH.—The McPherson and Cameron Scotch Concert Company presented an artistic program on May 20 at the Masonic Temple. Mrs. Donald Ditt, soprano, was soloist at a brilliant assembly held in Hewitt Hall by the Tacoma Fine Arts Association.

MARTIN'S FERRY, OHIO.—Pupils of L. McDanel gave a recital at the Board of Trade rooms on June 7. Those taking part were: Audrey Sterling, Margaret Slaughter, Margaret Jenkins, Mildred Moore, Vivian Moore, Irene McDanel, Ethel McDanel, Barbara Brainard, Phyllis Cusick, Mary Regis, Dorothy MaKoerber, Genevieve Cusick, Katherine Goff, Marthy Train, Chester Klatt, Louis Barth, Samuel Treharne.

CINCINNATI, OHIO.—Patricia Vandewalker, soprano, pupil of Dr. Fery Lule and May Vardeman, pianist, pupil of Theodor Bohlmann, co-operated in a recital given at the Cincinnati Conservatory of Music, June 4. On June 7, occurred a violin recital by Joy Clavert, young artist from Vancouver, who has been devoting the past year to her studies in the master class of Eugene Ysaye. Miss Clavert had the assistance of Catherine Donald, pianist, pupil of Frederic Shailer Evans in the execution of her program. George A. Leighton accompanied for Miss Clavert was an important feature.

WICHITA, KAN.—The term-end recital of the Fairmount College Conservatory of Music was given last week. It is a departure in the commencement work of the conservatory. An excellent program was given by advanced pupils. Diplomas were awarded to Hazel Tipler, piano; Lela Lowrey, voice and public school music; Pauline Klein, public school music. Certificates were awarded to Fern Crum, Ethel Morris and Mae Bonjour, voice. Commencement exercises at Friends' University last week included a piano recital by Ruth Pickering. Diplomas in music were awarded to Ruth Pickering and Margaret Brown.

NEW ALBANY, IND.—Naomi Klerner, a young soprano of this city, made a most successful debut at the Y. W. C. A. Auditorium, Louisville, on last Thursday evening, before a large audience of music lovers who were most enthusiastic in their praise of the young singer. Her contributions embraced songs by Ronald Crist, Campbell Tipton, Scott, Lieurance and Spross. She is a pupil of Mme. Cam Sapin, of the Louisville conservatory. Her teacher played excellent accompaniments for her. The soprano was assisted by Margaret McCulloch, contralto, also a pupil of Mme. Sapin, and Alberta Nichols, pianist, from George Copeland's class.

TACOMA, WASH.—Katherine Robinson, pianist, recently presented Margaret Hodges and Eula Riggs in two artistic pupils' programs at her studio in the Sherman-Clay building. Elsie Carlson, a piano pupil of Robert Weisbach, pianist, gave a recital under the auspices of the Monday Civic Club at the Woman's Club house. An interesting program given by piano pupils of Mrs. W. C. Thompson was largely attended at the Plymouth Congregational church. Recitals were given by Leotta Foreman and Lorine Chamberlain, advanced piano pupils of John J. Blackmore, pianist. Miss Chamberlain was assisted by Laura Bella McFaddon, soprano. An interesting recital by piano pupils of Bessie Hard presented Mrs. Sydney Anderson, lyric soprano, as soloist.

COLUMBIA, S. C.—The annual concert of the Columbia College Conservatory of Music, Dr. G. T. Pugh, president, was given on June 9, under the direction of Professor Frank M. Church. Vocal piano and violin numbers were interpreted with ability by Ruth Moore, Jonnie Googe, Eugenia Fox, Margaret Jennings, Kathleen Porter, Henrietta Hodges Smith and Eugenia Drafts, Margie Bair, Isabel Ferguson, Gracie Sanders, Louise Harrison, Martha Spears, Inez Rushton, Permelia Strohecker, Grace Sanders, J. D. Prevatt, Guy Skipper, Sadie Harter and Alline Bethea. Evelyn Crawford and Gabriel Schoenberg played Weber's "Rondo Brillante"; a violin ensemble "Encore," by DeSany was played by Misses Smith, Sanders, Amaker, Neely and M. Jumper, and Beethoven's "Turkish March" on two pianos by the Misses Taylor, Sweet, Kohn and Bethea.

Portland (Ore.) Symphony Brings Brilliant Season to Conclusion

Conductor Carl Denton Receives Ovation—Clubs Present Programs—Vancouver Chorus in Annual Concert—Other Events

PORTLAND, ORE., June 7.—The final concert of the Portland Symphony Orchestra for the season 1918-19 was given on Wednesday evening, May 28, to a big, appreciative audience.

Portland is proud of its symphony orchestra and it was with real regret that the audience left after the final number, knowing that the pleasure of listening to the music, which has meant so much to the musical life of the city would not be theirs again until next season. The marked improvement noticed at each recital gave evidence of the hard work and artistic equipment of the orchestra and the efficiency of the leader, Carl Denton, whose effective leadership has been most significant throughout the season.

The opening number was the Overture to "Euryanthe," Weber, followed by the "Largo" from Symphony No. 5, Dvorak. In "In the Spinning Chamber," Dvorak, the technical fluency of the string instruments contributed to its beauty. The Symphonic Poem "Phaeton," Saint-Saëns, was given a fine descriptive interpretation. Although there was no symphony given at the concert "L'Arlesienne" Suite No. 1, Bizet, was well worthy the attention and applause it received from the audience. Apparently the favorite number was the Marche "Mignon," Poldini. It was orchestrated by Francis Richter, the blind pianist-composer of Portland, and was admirably played and had to be repeated. The Bavarian Dance "In Hammersbach," Elgar, and the Overture "William Tell," Rossini, were the other numbers.

Before the final number the president of the orchestra, Frank Eichenlaub, came on the stage before the audience and thanked Mrs. Donald Spencer, who voluntarily gave her services as business manager for the season. In recognition of the excellent work done by Mrs. Spencer Mr. Eichenlaub, after thanking her for the assistance she had so generously given and for her part in making the present season the most successful one in the history of the organization, presented her with a handsome diamond brooch, the gift of the orchestra. Carl Denton was given an ovation before leaving the stage. The date of the opening concert for next season has not yet been announced.

Dr. Emil Enna, the retiring president of the Musicians Club, reported a successful year when the annual meeting was held at the Oregon Hotel, May 27. The annual election of officers resulted as follows: President, George E. Jeffery; vice president, H. A. Webber; secretary, Frederick W. Goodrich; treasurer, Emil Enna; members of the board of directors, John Claire Monteith, Mose Christensen, Charles Swenson; auditors, Harry G. Knight and George Wilber Reed.

Joel Mossberg, Swedish baritone, gave a recital at Swiss Hall, May 29, and delighted a large audience. The concert was given under the auspices of Nobel Lodge No. 184, Vasa of America, assisted by the Columbia Male Chorus, Charles Swenson, director.

Mr. Mossberg is well known as the director of the large chorus of the United Swedish Singers of America, which toured Sweden and made a big impression in that country. The Columbia Male Chorus, which can always be depended upon to do excellent work, sang several numbers in fine style.

The Little Theater was crowded May 28 at the recital given by Mrs. Edgar Allen Densmore and the Chaminade Trio, Mrs. Miles Delwin Warren, Mrs. Densmore and Mitytine Fraker Sites assisted by Leila Slater, pianist. The Chaminade Trio added to the success of a charming musical evening. The accompanists were Miss Slater and Mrs. Farmer, who adequately sustained the soloist as well as the excellent trio.

The MacDowell Club has again

elected Mrs. Warren E. Thomas as president. Mrs. Thomas was an active worker for the Portland Opera Association, the MacDowell Club, the Portland Music Festival Association, and has been identified with the Ellison-White Music Bureau since its establishment in Portland.

Vancouver Club's Concert

On May 28 the Vancouver Music Club chorus, under the direction of John Claire Monteith, gave its spring concert. A large audience was present and the chorus and assisting soloist, Alice Genevieve Smith, harpist, were enthusiastically received. Miss Smith's program was a delightful one. Mr. Monteith has made a fine chorus of the Vancouver Club, a chorus which shows continual improvement in style and tone production. A group of "Negro Spirituals" was beautifully sung and more exacting choruses were given with a brilliancy of attack and effective shading. Ida Claire Cook is the able accompanist of the club. The officers are: Mrs. J. S. Langsdorf, president; Mrs. Clement Scott, treasurer, and Mrs. E. G. Ditloesen, secretary.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Sergei Klubansky announces again a number of new engagements and late appearances of his pupils: Sudwarth Frasier, tenor, is engaged as soloist at the East Orange Calvary Methodist Church and also as soloist for Chataqua during August when he will appear with the New York Symphony. Mary Aubrey will be the soloist with the Symphony Orchestra in San Antonio, Tex., Oct. 20. Mrs. Thom was soloist at a concert at the Emanuel Lutheran Church in New York. Ruth Pearcy sang successfully at a concert with the Waldorf Astoria Orchestra. Florence McDonough made successful appearances on May 15th with the Chatham Choral Club in Albany, N. Y., and on May 26 at a concert at the Presbyterian Church in Cambridge, N. Y. Felice De Gregorio just finished his tour with the Chu Chin Chow Company after appearances in Washington, Philadelphia, Detroit, Chicago, Toronto, Pittsburgh, Boston, and several other cities. Bernard Woolff appeared with much success at a concert at the Manhattan Opera House on Sunday, May 25. Artist pupils of Mr. Klubansky gave a concert at Pratt Institute in Brooklyn when Sudwarth Frasier, Virginia Rea, Ruth Pearcy and Cora Cook appeared and gave a most enjoyable program. Virginia Rea, Ruth Pearcy, Elsie Duffield, Sudwarth Frasier and Felice De Gregorio were engaged for a concert in Stamford, Conn., on May 26. They sang before a large audience and scored a success.

Anna E. Zeigler, director of the Zeigler Institute of Normal Singing of New York and the Metropolitan School of Music of Asbury Park, N. J. announces two operatic concerts at Asbury Park, July 16 and 30, for the benefit of the building fund for a music school to contain dormitories and a theater. "The Minstrel's Daughter," a cantata by Julian Edwards, will be given its first presentation at one of these concerts, under the direction of William Tyroler of the Metropolitan Opera Company. Mme. Zeigler will teach personally in conjunction with her assistants at both schools. A six weeks' summer course will be given at the Asbury Park branch.

The voice, violin and piano pupils of Antonio Farina gave a concert at the Lexington Assembly Rooms, New York, on Sunday evening, June 8. The pianists were Rose Raccuia, Salvatore Giangrande, Vivian Filoramo, Margaret Germano, Ruth Steinhouser, Lucy Ambrogio,

Mrs. Norman Christie from the Minneapolis War Camp arrived in Portland last week and immediately organized a "unit service," a group of 100 department store girls with musical voices. The girls will be trained under the direction of Mrs. Jane Burns Albert, one of the city's most prominent vocalists. The girls will participate in the Victory Rose Festival parades.

Mrs. Eloise Hall Cook gave an enjoyable program of songs before the Daughters of the Covenant at B'Nai B'rith Hall, May 27, for the benefit of the flower fund. Mrs. Mischa Pelz accompanied her. Both Mrs. Cook and Mrs. Pelz are stars of the Portland Opera Association. Mrs. Cook was the prima-donna in "The Merry Wives of Windsor" and Mrs. Pelz was the prima-donna in "The Elixir of Love."

At the fifth annual Memorial Day recital of the Oregon Chapter of the American Guild of Organists a program was given under the direction of Fred Brainerd. Rene L. Becker, organist and composer, who has recently come to Portland to reside, was a special feature of the occasion. Goldie Peterson sang several numbers.

The Monday Music Club met June 3 at the home of Mrs. Ora C. Baker. This was the closing meeting of the year and the new officers who were recently elected were installed. Two French plays were given under the direction of Mme. Clossett, "Blanche Neigr," in which the leading part was taken by Mrs. William Barger and "Rose Rouge," in which play Mrs. Harvey Johnson was leading lady.

On June 2 the Laurelhurst Club presented Miss Genevieve Smith, harpist, Jean Stockwell, violinist, and Hazel Atherton, pianist. These are three artists of exceptional talent. N. J. C.

BENOIST WILL AGAIN ACCOMPANY SPALDING ON TOUR



André Benoist and His Little Son, Albert Spalding Benoist

In the above picture André Benoist, the noted pianist and accompanist, is seen with his little son, Albert Spalding Benoist. The picture was taken on the veranda of the house which Mr. Benoist recently purchased at Monmouth Beach, N. J. It is there that the Benoist family is spending the summer.

Mr. Benoist, who for many years was associated with Albert Spalding in his concert tours, will again be Mr. Spalding's accompanist when Mr. Spalding tours America during the coming season. During the last two seasons Mr. Benoist, while Mr. Spalding was serving in the United States Army, has appeared as accompanist for Jascha Heifetz, in association with whom he has won the same honors that he did in other years with Mr. Spalding.

Elsa Steinert in Concert

Elsa Steinert, soprano, sang at a concert at the Hotel Plaza on Saturday evening, May 24. Her numbers included a group of songs by Massenet, Thomé and Fourdrain and an aria from "Madama Butterfly." She was heartily applauded for her fine singing and added as encores Behrend's "Bon Jour, Ma Belle" and H. T. Burleigh's "Didn't It Rain."

here. He was instrumental in bringing many musicians to Rochester for recitals and concerts, and his nephew, William H. Sherwood the pianist, was a frequent guest at his home. M. E. W.

Henry Perley Coffin

KEENE, N. H., June 2.—Henry Perley Coffin, father of Nelson P. Coffin, the choral conductor, passed away at the home of his daughter, Mrs. Henry W. Brown, in West Swazey, N. H., on Tuesday, May 19. Mr. Coffin was a member of the Keene Chorus Club, of which his son is conductor. His death, occurring but two days previous to the annual spring festival, cast a shadow over this musical event. L. S. F.

Otto Boris von Konigsberg de Samarow

MONTREAL, June 6.—One of Montreal's most interesting musical personalities passed away here on Wednesday night when Otto Boris von Konigsberg de Samarow died suddenly, after a short illness. He was a distinguished pianist, having been a pupil of both Rubenstein and Liszt, and having received a degree from the Petrograd Conservatorium.

He came to America in 1887 and made a successful concert tour. Later, he settled in this city as teacher. He was born in Petrograd in 1864, and is survived by a wife and two daughters.

Zatella Martin

A dispatch from Rome states that Zatella Martin, an American singer, who accompanied Bonci in an American concert tour, died in Rome on June 4, after a few days' illness. The singer was the daughter of a Baptist clergyman of Hillsdale, Mich., and had studied music in Boston and New York. Last March she went to Italy to study in Florence. She will be buried in the American cemetery at Rome.



Edgar H. Sherwood

ROCHESTER, June 3.—Edgar H. Sherwood, well-known as a musician and composer, died at his home Monday evening, June 1, after a six weeks' illness. Mr. Sherwood was born in Lyons, N. Y., in 1845, and was a descendant of the Earl of Huntingdon of Nottinghamshire, England. He displayed his love and ability for music at an early age, but his father preferred to have him study medicine. While a student he enlisted in 1861 and served until the close of the Civil War. Upon his return to Lyons, he definitely decided on a musical career, and began a thorough course of study.

Mr. Sherwood proved to be a most successful teacher, and numbered a large group of well-known people among his pupils. He was also the composer of a number of songs and piano pieces, and in 1912 wrote the "Rochester Centennial and Exposition March," which was played at the Industrial Exposition at the time of Rochester's centennial celebration. He was also the author and composer of a number of patriotic songs, and in 1897 was appointed national musical director of the Union Veterans' Union, with the rank of colonel.

While Mr. Sherwood spent a number of years in Chicago and New York in successful work as teacher and editor of a musical journal, Rochester was chosen by him as his home city, and he was for many years active in the musical life

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KALAMAZOO FESTIVAL PROVES SUCCESSFUL

Choral Union Brings Chicago Orchestra and Distinguished Soloists to the City

KALAMAZOO, MICH., June 1.—The 1919 May Festival under the auspices of the Kalamazoo Choral Union was a brilliant success in every respect. This series of concerts closed a rather remarkable season.

The festival opened with a program by the Chicago Symphony Orchestra under the baton of Frederick Stock. The orchestra was at its best, with its full quota of men, and the audience, which packed every available space in the Armory, was in a decidedly sympathetic mood. The principal symphonic work interpreted was Tchaikovsky's Symphony No. 4, which evoked much applause. Dubois's Fantasia for Harp and Orchestra, with Enrico Tramonti as soloist, was also received with favor. Mr. Tramonti responded to three encores.

Tuesday afternoon, May 13, brought a young people's concert, with the Chicago Symphony Orchestra, conducted by Eric De Lamar, and a children's chorus of 100 voices under the direction of Florence Allen. The children's chorus presented "Hiawatha's Childhood" by Whitely, and the orchestral number, of especial interest, was some of De Lamar's own "Betrothal" music.

The crowning event of the festival was the final concert. A gala performance of "Faust." The Choral Union chorus of over 300 voices and the Chicago Symphony Orchestra under the direction of Harper C. Maybee were received with an enthusiasm not often evidenced by any audience of music-lovers. The singing of the chorus was nothing short of marvelous.

Special mention should be made of the soloists, who were Lambert Murphy, *Faust*; Clarence Whitehill *Mephistopheles*; Thomas Chalmers, *Valentine*; Robert Mosely, *Wagner*; Florence Hinkle, *Marguerite*; Bertha Shean-Davis, *Siebel*; and Frances Barret, *Martha*. Robert Mosely, Bertha Shean-Davis and Frances Barret, the three Kalamazoo artists who took solo parts, appeared to decided advantage in metropolitan company.

New officers of the Kalamazoo Choral Union are: President, Edward Desinburg; directors, Fred Hodge and C. V. Buttleman. Re-elected were: Frank Bowman, vice-president; Bertha Shean-Davis, secretary; H. E. Ralston, treasurer, and Glenn Henderson, accompanist. Directors whose terms are unexpired are Mrs. Alfred Curtenuis, Earl Kettle, and Rev. John Dunning.

The final concert of the Kalamazoo Musical Society was devoted to American music and was in charge of Mrs. Harry M. Snow and Mrs. Harry R. Horton. In many respects the concert was the most enjoyable of the entire series, which in its entirety is the best yet produced by the Kalamazoo Musical Society. The program was remarkably well chosen and introduced a number of local artists who have not been heard before this year at concerts of this society.

The program included a talk on American music by Agnes Powell and groups of Indian, Puritan and colonial numbers. The artists presented were Idale Waite, Henrietta Sikkenga, Mrs. E. J. Hoekstra, Olive Rasmus, Mabel Pierson, Glendola Grace, Otto Dietrich, Milford Jones, Frances Van Brooks, Olga Brayman, Elinor Hope, Marie Herson, Olive Hartley, Ella Holmberg, Blanche Millaley, Agnes MacGillivray, Bertha Baeurle, Harold Blair, Charlotte Little, Cecile Pratt, Anita Rosenbaum, Robert Mosely, Gertrude Mason, Mrs. Bertha Davis, and Stanley Perry.

At the close of the concert, active members of the society held a short business meeting and listened to the

Matzenauer Ends Her Season with Flight to Summer Home



Margaret Matzenauer, Distinguished Contralto of the Metropolitan, with Her Little Daughter Adrienne

IMMEDIATELY upon her return from a remarkably successful Western tour, Margaret Matzenauer, the distinguished contralto of the Metropolitan, left for her summer home at West End, N. J., where she is now comfortably ensconced for the heated season. During the past year, Mme. Matzenauer has had one of the most successful seasons of her career, both in opera and concert. In every city where she has appeared she has been acclaimed with the greatest enthusiasm, and her return dates for next season give definite testimony of her

annual reports of the officers. Mrs. Jams H. Wright, president, was unanimously re-elected, and so, too, were Mrs. A. L. Waldo, vice-president; Mrs. Alfred Curtenuis, secretary, and Henry Overly, treasurer. New directors are F. H. Bowen, Agnes Powell, and Eulalia S. Buttleman, who will serve with Mrs. Harry M. Snow and Frances Leavens.

The annual concert of the Central High School Musical Association was given May 23 in the Vine Street Auditorium. The program included numbers by the Girls' Glee Club, conducted by Mrs. Caleb Forsythe; the Boys' Glee Club, the Mandolin Club, coached by C. V. Buttleman, and the orchestra, directed by Henry Eich. All were enthusiastically received by a capacity audience. C. V. B.

New York State Music Teachers Will Convene June 24-26

The thirty-first annual convention of the New York State Music Teachers'

success. Fourteen orchestral dates have been booked for her for the coming season in addition to her many recital appearances. These will include seven appearances with the Philadelphia Symphony Orchestra in Philadelphia, Baltimore, Washington, Pittsburgh and Detroit; four appearances with the New York Philharmonic in New York and Brooklyn; two appearances with the Boston Symphony in Boston, and two in Minneapolis with the Minneapolis Symphony. Some recital dates already booked are for Buffalo, N. Y.; Tulsa, Okla.; San Antonio, Tex.; Houston, Tex.; Birmingham, Ala.; Providence, R. I.; Worcester, Mass., and Washington, D. C.

Association will be held at Carnegie Hall, New York City, in studios 810 and 828 on June 24, 25 and 26. Examinations will be held on Tuesday, June 24; the time and place will be announced to candidates by the chairman of the examination committee. The general conference will occupy Wednesday, June 25. On Thursday, June 26, will take place the annual business meeting. By advice of the council, there will be no musical program this year and no charge for admission to the session on June 25, when papers will be read. Members may bring guests on this occasion. The business meeting on Thursday, June 26, is open to members only.

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ANNOUNCE PLANS FOR "AMERICAN SINGERS"

Noted Artists Engaged—Twenty Different Operas for the First Twenty Weeks

Plans of the Society of American Singers for next season, to begin Monday, Oct. 13, at the Park Theater, New York, contain a brilliant list of opera comique stars and an unusually interesting repertoire of light and comic operas, as announced by William Wade Hinshaw, general manager.

Lucy Gates, Maggie Teyte, Ruth Miller, Blanche Duffield, Cora Tracy, Kate Condon, Gladys Caldwell, Elizabeth Campbell, Virginia Rea, Gertrude Shannon and Caroline Andrews will be in the company. William Danforth and Frank Moulan are to furnish fun in every comic opera. Craig Campbell, Ralph Errolle, Ralph Brainerd, Richard Bold, Mortin Adkins, Bertram Peacock, John Quine, Henri Scott and Herbert Waterous complete the list of male singers. The conductors are Richard Hageman and John McGhie.

Twenty different operas are to be given during the first twenty weeks, each opera being shown exactly seven times, and no opera is to be repeated on the same night. The operas to be given will be taken from the following list: "Shamus O'Brien," "Falka," "El Capitán," "Tales of Hoffmann," "Boccaccio," "Madama Butterfly," "La Bohème," "Mikado," "Yeoman of the Guard," "Gondoliers," "Princess Ida," "Iolanthe," "Ivanhoe," "Faust," "Romeo and Juliet," "Chimes of Normandy," "La Mascotte," "Geisha," "Le Jongleur de Notre Dame," "Robin Hood," "The Fencing Master," "Serenade," "Fortune Teller," "Thais," "Lakmé," "Merry Wives of Windsor," "Mignon," "Impresario," "Bastien and Bastienne," "Il Seraglio," "Carmen," "Maid Mistress," "Pagliacci," "Cavalleria," "Dorothy" and "Barber of Bagdad."

SING FAY FOSTER'S SONGS

Pupils of Composer Give Enjoyable Program at Chalif's in New York

"An Evening of Songs by Fay Foster" was the title of a program given on the evening of May 28 at Chalif's, in New York. These songs were interpreted by Miss Foster's pupils, while she played the accompaniments. The large auditorium was crowded with an interested and appreciative audience, which found much to enjoy in the event. Miss Geer, in a group of songs, proved particularly brilliant; Miss Jennings made a favorable impression in two numbers of lighter vein; Miss Stowe presented "Miniatures of Child Life," in costume, with delightful effect, and Miss Sherwood, contralto, merited the applause she received for her group of songs. Miss Julien closed the formal program with "One Golden Day" and the stirring "The Americans Come."

Among those present were Yvonne de Tréville; Augustus Heaten, painter; James Waite and Thomas F. Jones, Jr., poets, several of whose poems were presented in the songs of the evening. The Army was represented by many prominent officers, including Colonel Miller, Colonel Tillotson and Major Saunders, and ushers consisted of young men from the Army, Navy and Aviation Corps.

Herbert Wright, the Negro drummer who stabbed the Negro band leader, James R. Europe, known as the "King of Jazz" a month ago at a concert in Boston, was this Monday sentenced on June 9 to a term of ten to fifteen years in State's prison for manslaughter.